

THE ART-JOURNAL.



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THE
STATELY HOMES OF ENGLAND.

(OCCASIONALLY OPEN TO THE PEOPLE.)

"The stately homes of England,
How beautiful they stand!
Amidst their tall ancestral trees,
O'er all the pleasant land."

MRS. HERMAN.

By S. C. HALL, F.S.A.

THE ANTIQUARIAN NOTES AND DETAILS
BY LLEWELLYNN JEWITT, F.S.A.

CHATSWORTH.



CHATSWORTH, the "Palace of the Peak," perhaps more than any other house in England, merits its proud distinction as a "STATELY HOME."

Situated in the most beautiful district of Derbyshire; possessing many natural advantages within the circuit of its domain—of hill and valley, wood

and water, rugged rock and verdant plain; and rendered attractive by every means the most poetic imagination could conceive and unbounded

wealth accomplish, it is foremost among the finest and most charming seats in the Kingdom; where the delights of natural beauty, aided by Art, may be fully and freely enjoyed by all comers. Belonging to His Grace the Duke of Devonshire—one of the most enlightened and liberal-minded of our English aristocracy—Chatsworth, with its park and grounds, is thrown open to "the people," under such restrictions only as are essentially necessary to its well-being and proper conservation. Assuredly no mansion and grounds are more freely and liberally made available to the public, while none are more worthy of being visited. It will be our task, therefore, to endeavour to describe several of its beauties and attractions, and to unfold and spread out before our readers some of the rich treasures of Nature and of Art it contains.

And, first, a few words on its geographical position and history.

Chatsworth lies in the parish of Edensor, in the hundred of High Peak, in the county of Derby. It is three miles from the Midland Railway Station at Rowsley (of which we have spoken in our account of Haddon Hall), three and a half miles from Bakewell, two from Baslow, twenty-six from Derby, ten from Matlock Bath, nine from Chesterfield, twelve from Sheffield, fourteen from Buxton, and about one hundred and fifty-four from London.*

At the time of the Domesday Survey of William the Conqueror, Chatsworth belonged to the Crown, and was held by William Peverel, the entry being as follows: "In Langlie and Chetesuorde, Leuenot and Chetel had ten ox-gangs of land for geld [land for ten oxen]. This belonged to Ednesoure. William Peverel keeps them for the king. Five villanes and two bordars have two ploughs and one acre of meadow there. Wood, pasturable, one mile in length and one in breadth, and a little underwood. In the time of King Edward it was worth twenty shillings; now, sixteen shillings." The name of *Chetesuorde*, now altered into Chatsworth, was doubtless originally *Chetelsuorde*, from the name of one of its Saxon owners, Chetel. After the Peverels, the manor of Chatsworth was held by the family of Leche, who had long been settled there before they became possessed of the manor, and who held it for several generations. In the reign of Edward III. one member of this family, John Leche, of Chatsworth, whose father is said to have been of Carden (a line continued by a younger son),

was one of the surgeons to the king. In the reign of Henry IV. Sir Roger Leche, knight, held, among other property, lands at Glossop. They also held, with other property, the manors of Totley, Shipley, Willersley, Cromford, and the prebendal manor of Sawley. John Leche, surgeon to Edward III., was, it appears, grantee of Castle Warin and other lands, and had a son, Daniel Leche, whose son, John Leche, married Lucy de Cawarden, and thus became possessed of the manor of Carden. The family of Leche of Chatsworth became extinct in the reign of Edward VI., by the death of Francis Leche, who had, however, previously sold this manor to the Agards. One of the co-heiresses of Ralph Leche, of Chatsworth, uncle to Francis, married Thomas Kniveton of Mercaston, father of Sir William and grandfather of Sir Gilbert Kniveton; another married a Wingfield, and the third espoused Slater, of Sutton, in the county of Lincoln. Francis Leche, to whom we have referred, married Alice, daughter of John Hardwick, of Hardwick, by his wife Elizabeth, daughter of John Leake, of Hasland, a branch of the Leakes, Earls of Scarsdale. This Alice, on the death of her only brother John Hardwick, without issue, became one of his co-heiresses, with her three sisters—Mary, who married, first, Wingfield, and second, Pollard, of Devonshire; Jane, married to Godfrey Bosville, of Gunthwaite; and Elizabeth, better known as "Bess of Hardwick," who married, first, Robert Barley, of Barley—second, Sir William Cavendish—third, Sir William St. Loe—and fourth, Gilbert, fourth Earl of Shrewsbury. This Francis Leche,



CHATSWORTH PARK: THE GRAND ENTRANCE-LODGE AT BASLOW.

as has just been stated, sold the manor and estates of Chatsworth to Agard, who shortly afterwards re-sold it to Sir William Cavendish, the husband of "Bess of Hardwick;"

* The direct route to Chatsworth, Haddon, Buxton, Matlock Bath, and the many other attractions of Derbyshire, is by the Midland Railway, from the grand station at St. Pancras. In the course of these papers we shall describe the line: that is to say, after Derby is left, and the picturesque scenery of the county begins. We take an early opportunity of expressing our thanks to the General Manager for his continued courtesy in aiding us to picture the beauties and attractions of Derbyshire, which have been our themes in several of these Visits. The photographs from which our engravings are made have been taken by Mr. J. Clarke, of Matlock, to whom our best thanks are due; Mr. R. Keene, of Derby; and Mr. E. Bampton, of Edensor.

and, consequently, the brother-in-law of Alice Leche.

The family of Agard is of very ancient origin in the county of Derby, being settled at Foston as early as 1310. In the reign of Charles II. the Foston estate was sold by John Agard, and about the same time, one of the co-heiresses of Charles Agard, the last heir-male of the main line, married John Stanhope, of Elvaston, the ancestor of the Earls of Harrington. Another branch of the Agards settled at Sudbury, in the same county, and one of them married the heiress of Ferrars, of Tamworth. The Agards, as feudaries or bailiffs of the honour of Tutbury,



were possessed of a horn (described in the "Archæologia"), which passed, with the office, to Charles Stanhope, Esq., of Elvaston, on his marriage with the heiress. Arthur Agard, born at Foston, in 1540, was an able and eminent antiquary, and was one of the members of the first Society of Antiquaries. His essays read to the Society

occur in Hearne's "Discourses," and a treatise by him on the obscure words in Domesday-book, are in the Cottonian Collection in the British Museum. He held office as Deputy Chamberlain of the Exchequer, and died in 1615. A John Agard founded a chantry at Lupton.

Shortly after acquiring Chatsworth by



CHATSWORTH: WEST FRONT AND BRIDGE.

purchase from the Agards, Sir William Cavendish pulled down the old Hall of the Leches, and began the erection of the mansion which, in a few years after its construction, was destined to become a place of historical interest. Sir William Cavendish, it appears, died before his plans for building had been carried out to any great

extent; and its completion, on a much larger scale than he had intended, was left to his widow (who ultimately became Countess of Shrewsbury), by whom Hardwick Hall and other places were erected; and of whom it was said that, having a firm belief she should never die so long as she continued building, kept on year after year; until at last, a ter-



CHATSWORTH: WEST FRONT FROM THE SOUTH.

rible frost coming on, the masons were thrown out of work, when she languished and died. The mansion, commenced by Sir William Cavendish, and completed by his widow, was a quadrangular building, the west front of which had a square tower at each end, and the entrance, in the centre, was between four angular towers. Of this

front of the building a representation is happily preserved at Chatsworth, which, through the kindness and courtesy of its noble owner, the present Duke of Devonshire, we are enabled to engrave.

It was in this mansion that that truly unhappy sovereign, Mary, Queen of Scots, was kept so long a prisoner under the

care of the Earl of Shrewsbury—the suite of rooms occupied by her being on the upper, or state-room story, of the east side of the quadrangle, and immediately opposite to the then principal entrance. The unfortunate queen was first brought captive to Chatsworth in May or June, 1570, from Tutbury Castle, probably spending a short time on her way at another of the earl's residences, Wingfield Manor: here she remained for some months, and here, it is pleasant to know, the severity of her confinement was in some degree relaxed; yet the surveillance kept over her by the Earl of Shrewsbury was enough to disappoint a scheme laid for her release by two sons of the Earl of Derby, and a Derbyshire gentleman named Hall. At this time the Queen of Scots' establishment consisted of thirty persons, among whom was John Beton, a member of the same family to which Cardinal Beton belonged. This faithful servant, who was her "prægestator"—an office in royal households of which frequent mention is made in the old writers of the Middle Ages—died while Mary was in captivity at Chatsworth, and was buried in the church of Edensor close by, where a monument, which yet remains, was erected by his attached mistress. Of this monument we shall give an engraving later on. During this same year at Chatsworth it was that the series of personal negotiations which kept hope alive in the breast of the fair captive was commenced, and in which Cecil and Mildmay, who were at Chatsworth in October, took part. At this time the project of removing her to Sheffield was mooted, and on his return to court from Chatsworth, Cecil wrote his memorable letter, allowing her a little horse-exercise about the grounds of Chatsworth.

"Now for the removing of yt quene, hir Maty said at the first that she trusted so to make an end in short tyme yt your L. shuld be shortly ac'cted of hir; nevertheless when I told her Maty that yow cold not long indure your howshold there for lack of fewell and other thyngs, and yt I thought Tutbury not so fitt a place as it was supposed, but yt Sheffield was ye metest, hir Maty said she wold thynk of it, and wtin few dayes gyve me knolledg: Only I see her Maty loth to have yt Q. to be often removed, supposyng that thereby she cometh to new acqeyntance; but to that I sayd Yor L. cold remove hir wtout callyng any to you but your owne. Uppon motio made by me, at the B. of Rosse's request, the Q. Maty is pleased yt your L. shall, whan yow see tymes mete, suffer ye Quene to take ye ayre about your howas on horsback, so your L. be in copany; and therein I am sure your L. will have good respect to your owne company, to be suer and trusty; and not to pass fro your howas above one or twoo myle, except it be on ye moores; for I never feare any other practise of strangers as long as ther be no corruptio amongst your owne."

This letter was followed by another, giving the irate queen's promise to remove Mary to Sheffield, whither she was taken a little before Christmas. It will no doubt interest our readers to be put in possession of a list of her attendants at this time. They were as follows:—

"My Lady Leinstoun,	James Lander.
dame of honour to the	Gilbert Courll.
quene's Maie.	William Douglas.
M ^{rs} Leinstoun.	Jaques de Sanlie.
M ^{rs} Setoun.	Archibald Beton.
Maistresse Brusse.	Thomas Archibald.
M ^{rs} Courcelles.	D—Chiffand.
M ^{rs} Kennett.	Guyon l'Oysel.
My Lord Leinstoun.	Andro Matreoson.
M ^{rs} Beton, mr howshold.	Estien Haut, secuyer.
M ^{rs} Leinstoun, gentilman	Martin Huet, m ^{re} cooke.
servat.	Piers Madard, potiger.
M ^{rs} Castel, physition.	Jhan de Boyes, pastir.
Mr. Raullett, secretaire.	Mr. Brusse, gentilman to
Bastien, page.	my Lord Leinstoun.
Balthazar Huyly.	

Nicholl Fichar, servant to my Lady Leinstoun.
Jhon Dumfry, servant to Maistresse Setoun.

William Blake, servant to Maistresse Courcelles, to serve in absence of Florence.

The supernumerary servants allowed by the earl were—

"Christillie Hog, Bastie's wyff.
Ellen Bog, the Mr cooke's wyff.
Cristiane Grame, my Lady Leinstoun's gentilwoman.
Janet Lindsay, M^{rs} Setoun's gentilwoman.
Jannette Spetell.
Robert Hamiltoun, to berr fyre and water to the queene's cuyasine.
Robert Ladel, the queene's lacquay.
Gilbert Bonnar, horsman.
Francis, to serve M^{rs} Castel, the phecitian."

The earl, to insure her safe-keeping, taking to himself forty extra servants, chosen from his tenantry, to keep watch day and night. So this must, indeed, have been a busy and bustling, as well as an anxious time, at Chatsworth and at Sheffield.

In the autumn of 1573 Mary was once more at Chatsworth, but in November was back again, as close a prisoner as ever at Sheffield. Again in 1577 she was, for a short time, at Chatsworth, at which period the Countess of Shrewsbury was still building there. It was in this year that the countess wrote to her husband the letter endeavouring to get him to spend the summer there, in which she uses the strange expressions, "Lette me here how you, your charge and love dothe, and commende me I pray you." In 1581 Mary was again brought to Chatsworth, and probably was there at other times than those we have indicated. In any case, the fact of her being there kept a captive, invests the place with a powerful interest of a far different kind from any other it possesses.

It is also essential here to note, that during these troublous times, the ill-fated Lady Arabella Stuart—the child of Charles Stuart, Earl of Lennox, and of his wife Elizabeth Cavendish, daughter of Sir William Cavendish, by his wife "Bess of Hardwick"—was born at Chatsworth. The beautiful, much-injured, and ill-fated Lady Arabella, whose sole crime was that she was born a Stuart, is thus in more ways than one, like her relative Mary, Queen of Scots, not only mixed up with Chatsworth, but with the family of its noble possessor. The incidents of the life of this young, beautiful, and accomplished lady, which form one of the most touching episodes in our national history—the jealous eye with which Elizabeth looked upon her from her birth—the careful watch set over her by Cecil—the trials of Raleigh and his friends—her troubles with her aunt (Mary, Countess of Shrewsbury)—her being placed under restraint—her marriage with Seymour—her seizure, imprisonment, sufferings, and death as a hopeless lunatic in the Tower of London, where she had been thrown by her cousin, King James I., are all matters of history, and invest her short sad life with a melancholy interest. One of the old ballads to which her misfortunes gave rise, thus alludes to her connection with Derbyshire:—

"My lands and livings, so well known
Unto your books of majesty,
Amount to twelve-score pounds a week,
Besides what I do give," quoth she.

"In gallant Derbyshire likewise,
I nine-score beadsmen maintain there,
With hats and gowns and house-rent free,
And every man five marks a year."

During the civil wars the old hall of Chatsworth was taken possession of, and garrisoned, in 1643, for the Parliament by Sir John Gell, being then placed under the command of Captain Stafford, from whose company at Chatsworth in the latter part of the year, forty musqueteers were ordered to be drafted off, and joined to the army of Fairfax for his proposed march to Chesterfield and the north. At the end of the same

year the Earl of Newcastle's forces having taken Wingfield Manor, and other places in the county, made themselves masters of Chatsworth (which had been evacuated on his approach to Chesterfield), and garrisoned it for the king under Colonel Eyre, who the following spring received reinforcements from Tissington and Bakewell. In September, 1645, "the governor of Welbecke

having gotten good strength by the kinges coming that way, came to Derbyshire with 300 horse and dragoones, to sett upp a garrison at Chatsworth, and one Colonel Shallcross, for governor there. Colonel Gell having intelligence thereof, sent presently Major Mollanus with 400 foot to repossess the house; and having layn there 14 days, and hearing of the demolishing



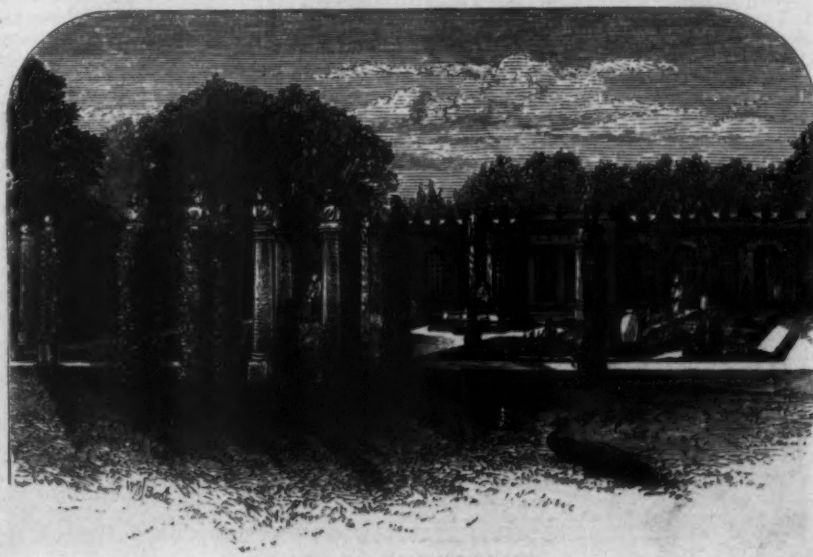
CHATSORTH: THE GARDEN ON THE WEST FRONT.

of Welbecke, Bolsover, and Tickhill castles, was commanded by Colonel Gell to return to Derby."

A little before these troublous times, in 1636, Thomas Hobbes, best known as "Leviathan Hobbes" or "Hobbes of Malmesbury," who, before he was twenty years of age, became tutor to the sons of

Sir William Cavendish (then recently created Baron Cavendish of Hardwick), and who lived and died in the family, thus wrote of the beauty of Chatsworth, and of the nobleness of soul of its owner, his patron and friend:—

"On th' English Alps, where Darbie's Peak doth rise
High up in Hills that emulate the skies,



CHATSORTH: THE ITALIAN GARDEN.

And largely waters all the Vales below;
With Rivers that still plentifully flow,
Doth CHATSORTH by swift Derwent's Chancel stand,
Fam'd for its pile, and Lord, for both are grand.
Slowly the River by its Gates doth pass,
Here silent, as in wonder of the place,
But does from rocky precipices move
In rapid streams below it; and above
A lofty Mountain guards the house behind
From the assaults of the rough eastern wind;
Which does from far its rugged Cliffs display,
And sleep prolongs by shutting out the day.

Behind, a pleasant Garden does appear:
Where the rich earth breathes odours everywhere;
Where, in the midst of Woods, the fruitful tree
Bears without prune-hook, seeming now as free;
Where, by the thick-leav'd roof, the walls are made—
Spite of the Sun where all his beams display'd—
More cool than the fam'd Virgil's beechen shade;
Where Art (itself dissembling), rough-hewn stone
And craggy flints worn out by dropping on
(Together joining by the workman's tool),
Makes horrid rocks and watry caverns cool.

The water that from native Cliffs had source,
Once free and unconfin'd, throughout its course
By its own country metal is led on
Captiv'd to rocks of artificial stone.
There buried deep, its streams it doubly throws
Into two circling Channels as it goes,
Through thousand crannies, by which art it flows,
Then girds the Rock with many a hollow vein,
Frighting all under with surprising rain.

Thence turning it a marble font does store,
Until its lofty brims can hold no more.
And entering the house, obsequious is
To Cook and Butler, in their services.
And gushing up within the midst does spout
His crystal waters everywhere about,
Fit for the hands, from the tall cisterns out.
And though to this but four vents we assign,
Calliopes not so fair that spouts from nine.



CHATSWORTH: THE OLD STATE BEDROOM.

The river turning off a little space,
Part of the garden's seen that fronts the place,
Two rows of crystal ponds here shine and dance,
Which trembling wave the sunbeams as they glance,
In which vast shoals of fishes wanton float,
Not conscious of the prison where they're shut.

What can more grateful or surprising be
Than gardens pend'ulous on high mounts to see?
Within the midst of all the waters stand
Cæsarean piles built by a woman's hand.

Piles fit for kings to build and monarchs rear
In Cavendish Lordships doe appear;
The petty products of a female care.
But of fam'd Shrewsbury's great Countess this;
The least of thousand commendations is.

From hence, on rising ground, appears a seat
And fair ascent up to the Palace gate.
Royal, august, sublime without 'tis seen;
Large, neat, commodious, splendid, rich within."



CHATSWORTH: MATER NAPOLEONIS.

In 1687, William Cavendish, third Earl of Devonshire, who was afterwards created Duke of Devonshire, after making considerable alterations in the gardens and grounds, commenced rebuilding the house. The first part commenced was the south front, which appears to have been begun to be rebuilt on the 12th of April, 1687, under the direction of William Talman, the architect.

The east side next followed; the great hall and staircase being covered in, in April, 1690. In 1692 Sir Christopher Wren came down and surveyed the works, at which time it appears that about £9,000 had been expended. In 1693 the east front and the north-east corner were commenced, Talman receiving £600 in advance for the work. In 1700 the east front appears to have been

completed, and about the same time the principal, or west, front of the old mansion was taken down and the rebuilding completed in 1706. In 1703 the old south gallery was demolished and rebuilt, and in 1704 the north front was removed, and the building of the new one to take its place commenced. The whole edifice appears to have been finished in 1706, but its noble owner, whose munificence and taste reared the magnificent pile, did not long live to enjoy its beauties, for he died in the following year, 1707. Dr. White Kennett, Bishop of Peterborough, who preached the funeral sermon of this nobleman, wrote at the time some account of the Cavendish family, in the course of which he introduced some highly interesting particulars relating to the mansion and grounds, remarking that "tho' such a vast pile (of materials entirely new) required a prodigious expense, yet the building was the least charge, if regard be had to his gardens, waterworks, pictures, and other of the finest pieces of Art and Nature that could be obtained abroad or at home."

Of the old house as it existed in 1680-1, we have, fortunately, a very graphic word-picture, preserved to us in Charles Cotton's "Wonders of the Peak;" and an admirable pictorial representation in one of Kniff's careful drawings, engraved by Kipp, of the same house, when the south front and other parts had been rebuilt, but the west front with its towers was remaining entire. Cotton's—friend and companion of Isaac Walton—description of the place is so clever and so graphic that it cannot fail to interest our readers. We can, however, find room for but a few passages:—

"This Palace, with wild prospects girded round,
Stands in the middle of a falling ground,
At a black mountain's foot, whose craggy brow,
Secures from eastern tempests all below,
Under whose shelter trees and flowers grow,
With early blossom, maugre native snow;
Which elsewhere round a tyrannous maintains,
And binds cramped nature long in crystal chains.
The fabric's noble front faces the west,
Turning her fair broad shoulders to the east;
On the south side the stately gardens lye,
Where the scorn'd Peak rivals proud Italy.
And on the north several inferior plots
For servile use do scatter'd lye in spots.

Environ'd round with Nature's shames and ills,
Black heaths, wild rocks, bleak crags and naked
hills,
And the whole prospect so informe and rude,
Who is it, but must presently conclude
That this is Paradise, which seated stands
In midst of deserts, and of barren sands!"

The engraving from Kniff's drawing illustrates, to a remarkable degree, the description of Cotton, but for our present purpose it is not necessary, perhaps, to enter further into it.

The Duke seems to have determined to erect a true Palace of Art, and for that purpose he employed the best artists of the time in its decoration. Among the painters employed to decorate the ceilings and walls of the various rooms with the creations of their genius, were Verrio, Laguerre, Sir James Thornhill, Ricard, Highmore (sergeant-painter to William III.), Price, and Huyd. The carvers in stone and wood, whose names appear in the accounts, were Caius Gabriel Cibber, Samuel Watson, Henry Watson his son, Mons. Nadauld, J. T. Geeraerslius, Augustine Harris, Nost, William Davies, M. Auriol, Joel Lobb, and Lancroon. The principal ironworker appears to have been Mons. Tijou, a French smith, whose daughter was wife of Laguerre the painter; and the lead-worker, who did the regular plumber's work, as well as the lead-piping of the willow-tree, and other water-works under the guidance of Mons. Grillet, was a Mr. Cock, of London, whose bill came to about £1,000.

(To be continued.)

HOLBEIN'S RIVAL MADONNAS OR DRESDEN AND DARMSTADT.

BY J. BEAVENTON ATKINSON.

THE Holbein Exhibition in Dresden was the last turning-point of one of the most interesting Art-controversies that can be recalled. Side by side were placed for close comparison two versions of Holbein's greatest work; on the left was the pride of the Dresden gallery, on the right its rival from the palace of Hesse Darmstadt. This famous composition, only slightly varied in the two *replicas*, is so well known as scarcely to need description. The Madonna with the infant Christ in her arms stands in the midst, and around her reverently kneels the family of Jacob Meyer, the burgomaster of Basle. In Basle are still to be seen the original studies made by Holbein of Jacob Meyer, his wife, and daughter. The artist went to work in his usual way: the drawings in Basle and in Windsor show that whether he painted the family of Jacob Meyer, or of Sir Thomas More, his practice was to begin with broad and trenchant sketches in chalk of the principal characters, completed probably at a single sitting. It may be worth mention that this picture of 'Jacob Meyer and his Family,' though simple and most comprehensible in intention, has received conflicting and fanciful interpretations. According to a tradition, the youngest son of the burgomaster being sick even to death, was restored to the parents through the merciful intercession of the Virgin. At all events there seems little doubt that the work was a "votive picture," designed for an altar. The stately presence of the Madonna, the prayerful attitude of the grateful worshippers, not to speak of pictorial symmetry, dignity, and quietude, render the composition peculiarly well-suited to a church. But the further question has arisen, though I cannot think on sufficient grounds, whether the child in the Madonna's arms be not the sick son of the worshippers, while the child standing on the ground is the sick son restored to health, if not indeed the infant Christ. Mrs. Jameson allowed her fancy to be caught by this pretty idea. Mr. Ruskin, too, lends himself to the same poetic interpretation in the following persuasive passage:—"The received tradition respecting the Holbein Madonna is beautiful, and I believe the interpretation to be true. A father and mother have prayed to her for the life of their sick child. She appears to them, her own Christ in her arms. She puts down her Christ beside them, takes their child into her arms instead: it lies down upon her bosom, and stretches its hand to its father and mother, saying farewell." This passage is a striking example of how easy and pleasant it is for critics to make a picture mean more than an artist ever intended. One obvious bar to this stretch of imagination is that the religious sense of the age would never have tolerated so great a liberty to be taken with a theme held sacred and divine; in other words, would never have permitted that the infant Christ should be removed from its mother's arms and placed upon the ground. The spirit of Christian Art, the practice of the old painters, would pronounce such an act an outrage. This composition, then, now known in *replica*, will have to stand merely on its transcendent merits in point of art; the portraits have an individuality,

force, and realism rarely equalled; the Madonna has a dignity and even an ideality only surpassed by the great painters of Italy.

It is easy to understand how great must be the heat of controversy when not only this masterwork appears in duplicate, but when the actual picture which has long been revered as the original, is fiercely attacked as a copy by an inferior hand. The Dresden Madonna, we all know, was extolled in superlative terms, not only by ordinary tourists, but by critics such as Waagen, Kugler, Grimm, Gruner, Hübner, Förster, and Schnorr of Carolsfeld. Yet now it is put on its trial, and the reader is asked to listen in the sequel to the evidence on either side.

As to the pedigree or history of these two rival Madonnas, Mr. Wornum has justly observed "they have indeed no history." The difficulty is to account for the two; if there had been but one, all would be comparatively easy sailing. Yet thus much seems clear, that a composition answering equally to either of the two Meyer Madonnas existed at Basle in the first half of the seventeenth century. It had been bought from the Meyer family by Burgomaster Fesch; it became then the property of Lucas Iselin, who died in 1626. At or about this time, that is, within one hundred years, little more or less, of the painting of the picture, it is no longer heard of in Basle, and makes its appearance in Amsterdam. A certain Le Blond, of that town, who seems to have been of picture-dealing ill-repute, is known to have possessed himself of the treasure. Now it is from this time, that is, from about the middle of the seventeenth century, that two pictures may be supposed to appear on the testimony of two distinct authorities. Thus Fesch says that Le Blond sold this Meyer picture to Marie de Medici, while Sandart asserts that Le Blond, who was his cousin, had parted with the picture to the bookseller Loessert. And yet even here it is by no means clear that more than one picture is spoken of, and some authorities have deemed the Marie de Medici story as apocryphal, partly because the ex-queen was not in a condition to buy pictures, and partly because the Meyer Madonna cannot be traced from her hands or among her effects. This romance of a picture, or rather of two pictures, has at this point another break. The Le Blond transactions date about 1640, and not till 1690 does the Dresden Madonna reach Venice, and it is not before the first quarter of the present century that the Darmstadt Madonna is resuscitated by a certain M. Delahaute, a picture-dealer in France. The Darmstadt Madonna, could it reveal its secret history, would possibly have to tell of strange wanderings during the century and a half which elapsed between 1640, when it was heard of in Amsterdam, and the comparatively recent date when it turns up in France. That it crossed the English Channel seems evident from the following inscription still legible on its back, "No. 82, Holy Family, Portraits A.D." That it should have been in England at all opens a field for interesting speculation. Some light may be thrown on this dark history by the fact that Le Blond, who possessed the work in 1640, was employed by the Duke of Buckingham to gather pictures on the continent. Another question of some moment arises from the two coats of arms on the Darmstadt frame. Herr Woltmann having identified one of these arms with the family of Cromhout; M. Suermond, of Aix, writes to say

that there exists an Amsterdam auction-catalogue of a sale, in 1709, of a picture answering in description to the Meyer Madonna, the property of M. Cromhout and M. Loskart. But, strangely, the picture is said to have a couple of wings or shutters. Herr Woltmann, of course, at once connects the arms on the frame with the name of Cromhout in the catalogue, and adds the plausible supposition that the Loskart, who sold the picture in 1709, is the descendant of Loessert, who bought it about 1640. But if the work thus remained in Amsterdam till 1709, how it could have found time to come to, and afterwards to leave, England *incog.* is not easy to understand. It must be confessed that after all the pains taken to build up a history, the Darmstadt picture has no pedigree a court of law would hold valid. This much alone is certain, that it was purchased in 1822 of the aforesaid French dealer, Delahaute, by Prince William of Prussia, and by him presented to his daughter, Princess Elizabeth, on her marriage, in 1836, with Prince Charles of Hesse Darmstadt. The sum given was about £420; it may be interesting to know that an offer of £8,000 from Saxony has been recently declined. Furthermore it is supposed that about two centuries ago Loessert paid £150, and Marie de Medici £450 for either this or the Dresden picture. The price given by the Elector of Saxony at Venice in 1790 for the Dresden example is variously stated at £300 and £600. Its value a few years ago could not have been less than £8,000 or £10,000. The doubts thrown of late upon its authenticity and the reputation won by its rival at the exhibition of last autumn, may have somewhat lowered its market value.

The pedigree of the Dresden picture is not more satisfactory than that of the Darmstadt; indeed the two panels may be said to have the same pedigree until they severally turn up, the one in France, the other in Venice. The Dresden picture, which was well accredited from Amsterdam as a genuine Holbein, reached Venice in 1690, and became the property of the Delfini family. There it was seen and described by Horace Walpole, but strangely enough it then passed for 'The Family of Sir Thomas More.' Walpole shrewdly says that the head is nothing like Sir Thomas, and accounts for the mistake by a confusion of Meyer with More. Ultimately, in the year 1743, Augustus III., Elector of Saxony, purchased from Giovanni Delfino the picture which in the Dresden Gallery long passed unquestioned as Holbein's masterpiece. It cannot then be contravened that the pedigree from Venice in 1690 down to the present moment is unbroken. Indeed the picture, if only a copy, is undoubtedly old. Supposing it to be original, its date would range from 1529 to 1531, the period of Holbein's second visit to Basle; and assuming it to be a copy, it may have come into existence even as late as 1640, at the time when Le Blond and Loessert had dealings which, as we have seen, imply the existence of two pictures. Mr. Wornum inclines to this opinion. The question, as it cannot be settled by external, must be judged by internal, evidence.

The dispute between Dresden and Darmstadt, which became too hot-headed to command much respect, would seem to divide itself under the following distinctive propositions:—

1. That the Darmstadt Madonna is original in the sense that it is prior in date and was painted by Holbein himself. This

statement now obtains all but universal acceptance.

2. The *ultra*, but apparently untenable, view, that the Dresden picture is not the work of Holbein at all, but of a scholar or a copyist. Herr Woltmann and Mr. Wornum, not to mention other weighty authorities, are on this extreme side. As to numbers, however, the majority incline to the next proposition.

3. That the Dresden Madonna is a *replica*, or, more strictly speaking, a second original painted by Holbein with the probable aid of his scholars. In support of this position appeared in the *Dresdner Anzeiger*, the following one-sided declaration, with the five-and-twenty names appended thereto:—

"THE HOLBEIN QUESTION.

"The undersigned have united in the following declaration:

"We recognise in the Dresden example of the Maria with the Meyer Family, by Hans Holbein the younger (in spite of the incomplete carrying out of the accessories), a repetition by the hand of the master. For only he was capable of making in the chief points such free alterations and indeed such great improvements, as especially in the entire re-distribution of space, and in particular in the proportion of all the figures. But above all, only the master could have attained such height of ideality in face and attitude, such beauty and expression in the head of the Maria. The Dresden picture, which in these respects far surpasses the Darmstadt, is thus maintained at that summit in German Art which of right it has so long occupied.

"The Darmstadt example is unfortunately in such a condition of partial repainting and of entire darkening of the varnish, that a decisive judgment as to how far it is original becomes impossible."

Dated "Dresden, Sept. 1871;"

and signed,

"A. W. Ambros, H. Bürkner, Lorenz Clasen, L. T. Choulant, Ed. Daege, A. Diethe, A. Ehrhardt, L. Gruner, H. Grüder, A. Hopfgarten, Julius Hübner, Rudolf Lehmann, Gust. Lüderitz, Eduard Magnus, Th. von Oer, C. Peschel, C. G. Pfannschmidt, Friedrich Preller, sen., Ludwig Richter, Julius Schnorr von Carolsfeld, Julius Scholtz, Julius Schrader, W. Schurig, D. Simonsohn, F. Thessel."

Already these picture polemics prolong themselves after true German fashion into wearisome prolixity. While we write a library gathers on the table. Dr. von Zahn has republished his paper on the Darmstadt Madonna, illustrated with photographs of the two pictures; Herman Grimm, the author of the *Life of Michael Angelo*, contributes a tractate on the results of investigations into Holbein's biography, one well-known result of recent discoveries being that Holbein, on the evidence of his will, died ten years earlier than before reputed. It may here be mentioned that Holbein's sketch-book in the Basle Museum furnishes suggestive data as to the artist's habit of thought and mode of study at the periods when the Dresden and Darmstadt Madonnas were under painting. In addition to the above a remarkably full and satisfactory statement of the whole case, with authorities appended, entitled "The Authenticity of the Holbein Madonna in Dresden," has been published by Herr Fechner. Furthermore the catalogue to the Holbein Exhibition sets forth the names of not fewer than fifty writers who have furnished at least as many contributions to the mass of literature which now overloads the subject. It seems probable that for the next half-century critics will continue to multiply words.

Having carefully compared the two

pictures as they stood side by side in the Dresden Exhibition, I may give in brief the results. The first impression is that the two *replicas* are wonderfully alike: the second impression is that there is scarcely a point in which they do not somewhat differ. The first persuasion is that the Darmstadt is the better work, the second conviction is that each picture is in certain points superior to the other, and that if it were possible to combine the special excellences of both the result would be a more perfect whole than either. The Darmstadt example has assuredly the advantage of being more carefully and evenly painted, indeed it is hard to point to any portion, excepting perhaps the retouched head of the Madonna, which is unworthy of Holbein himself. The colouring, too, is recommended by greater warmth and tenderness. Altogether it must be conceded that the Darmstadt is the better work and an undoubted original. That it was painted in Basle, where Meyer and his family lived, and where, for ten years, Holbein worked hard and well, may be accounted equally certain. Mr. Wornum correctly designates the style as that of the painter's "more finished early manner, with the elaborate drawing and the rich colouring of the portrait of Boniface Amerbach." We find that we have noted this portrait as "most speaking, marked, and forceable;" as in fact one of the most characteristic pictures in the Holbein collection at Basle. A tablet bears the inscription *Bon. Amorbachium, Io. Holbein depingebat. A. M. D. XIX prid. eid. Octobr.* Boniface Amerbach, a distinguished juriconsul, is known as the friend of Holbein and Erasmus, and the collection which still bears his name in the Basle Museum, contains the original chalk drawings made for the Darmstadt picture. That these drawings did not get to Amsterdam as did the Meyer picture was a happy chance. About a hundred Holbein studies and more than a dozen oil-pictures were on the very point of being sold to that commercial capital when the government of Basle determined to purchase. Thus the museum of that city still boasts of works which above all others throw light on the present controversy—works which show that at the time the Darmstadt picture was painted, Holbein had not only mastered the figure, but made himself acquainted with decoration, and was working out problems in perspective. The student in looking through "H. Holbein's *Zeichnis Buch*" cannot but be struck with the firmness yet delicacy of hand, with the German severity and yet Italian grace of line and composition, and especially will he mark the just balance, the measured symmetry, the perfect relation between the subject or composition and the space to be filled. Now these are the qualities possessed pre-eminently by the Darmstadt Madonna. Whether its rival, avowedly superior in composition, loses all claim to originality through inferior execution in certain parts, will be now considered.

The Dresden Madonna is disfigured by clumsy passages for which it is impossible to hold Holbein responsible. For example, the Madonna's girdle and the hair and forehead of one of the kneeling figures, must be the work of some bungler. On the other hand the Madonna's head, the child in her arms and the child on the ground, are so exquisite in modelling and painting that a German critic has been paradoxical enough to declare that if Holbein did not paint these portions a superior to Holbein must be sought for. And yet this inequality in execution is

easily explained. Thus Dr. Waagen has conjectured that Meyer "desiring to possess such excellent portraits of his own family devoutly engaged, as an ornament to one of his own rooms, was induced to give Holbein the commission to paint a repetition of the subject, which in the needy circumstances of the painter could only have been acceptable." The supposition is that Holbein made such alterations in the design as the changed destination of the picture seemed to require and then superintended his pupils while carrying out the work. Some portions, involving difficulties, he would naturally paint himself, but draperies, background, and accessories, under the pressure of other engagements he could only do by deputy. Analogous cases abound; for instance, while Raphael's earliest frescoes in the Vatican were carried out in great measure by his own hands, his later pictures were delegated to scholars. It is equally notorious how much was consigned to pupils in the studio of Rubens. It is obvious then that discrepancies in execution do not seriously militate against the authenticity of the Dresden picture.

But the Dresden picture is prejudiced not only by unequal execution, but by injudicious cleaning. By a curious coincidence the two rival Madonnas, when brought together, were found to have suffered in directly opposite ways. The Darmstadt picture is darkened by the blackening of the varnish, while the Dresden panel is whitened by reason of the old varnish having been skinned off. The one wants cleaning, the other has been cleaned too much; in fact neither work is in its normal condition. That these differing treatments in great measure account for the coldness of the one *replica*, and the warmth of the other, admits of ready proof. Thus it is found that a sheet of golden gelatine held before the Dresden picture brings the raw whites to the warm tones of the Darmstadt example. It of course may be taken for granted that neither panel after the misadventures of three centuries can be in an immaculate state, but without question the Darmstadt Madonna has found more mercy; the picture has suffered chiefly from neglect, and if the old and darkened varnish were removed, a surface all but intact might probably be revealed. The Dresden picture on the contrary has been flayed alive, and is beyond recovery. At what time, and by whose hands this masterpiece was massacred may remain for ever a secret. That foul deeds in the way of picture-cleaning have been done in Dresden, the Holbein Madonna does not alone proclaim.

The Dresden example, however, does not suffer only from cleaning, inasmuch as, on comparison with its rival, we at once see that the two pictures were, when first painted, in colour dissimilar. The Darmstadt picture, from the Madonna's robe to the Burgomaster's coat, down even to the carpet in the foreground, is comparatively light, bright, and warm. The disadvantage to which in contrast the Dresden picture is put, is so manifest, that it is hard to understand why the key struck in the earlier picture was not kept in the later. It is known, however, that Holbein did not with years improve in colouring. And yet it can scarcely be denied that the Dresden scheme of colour, if less agreeable, is in closer accord with the system of the old German masters. Indeed the Darmstadt example so far approaches Italian harmonies as to have suggested a doubt of its authenticity. The strong opposition of white and black pertains to northern schools, whereas in the Darmstadt picture we find that trans-

muting of white into golden tones, that trans-fusing of warm colour over shadow which belong to Venetian harmonies. It must be confessed that each picture presents in turn anomalies not easily accounted for.

Furthermore it is important to consider that the alterations to which I have pointed in the Dresden Madonna are not accidental, but intentional. Thus the increased height, especially in the space above the Virgin's head, is an absolute improvement. Again, the recasting of the colour, if scarcely commendable to the eye, is not a caprice, but a purpose carefully pondered, and consistently carried out. The altered tone in the Madonna's robe necessitated a change in all surrounding tones; the colours are altered accordingly. It is obvious then that the Dresden picture is something more than a copy. The changes introduced indicate that Holbein on receiving the second commission brought his mind again to bear upon the entire work for its revision and reconstruction. The conclusion then to which, on the review of the whole question, I incline is, that these rival Madonnas are severally in some sense original: the Darmstadt because it was first painted, the Dresden because it is more than a *replica* or copy. The whole case may be summed up in the words of Herr Grimm, the author of the Life of Michael Angelo, as follows:—Holbein on receiving the commission for the second picture "prepared a new cartoon, then left the carrying out in part to his scholars, but painted himself upon the panel as much as he deemed necessary."

The controversy which has waged hotly in Germany cannot but make itself felt in a country which became Holbein's home; in England, indeed, are still found very many of the painter's best reputed works. In London, in fact, it were possible to get together a Holbein Exhibition, which, save as to the rival Madonnas, would surpass the Dresden collection of last autumn. The interest felt in the question we have laid before our readers—as indeed in all which may concern a painter to whom we owe many of our most valued historic portraits—is testified by the fact that the "Arundel Society" has selected for issue to its members the subject of the Darmstadt Madonna, accompanied with a critical notice by Mr. Wornum.

THE VENUS OF MILO.

IN one of the minor halls of the Louvre there stand, at this present time, and ranged in stately row, three castings of that unique statue, to which allusion has been made in recent numbers of the *Art-Journal*, 'The Venus of Milo.' Why they stand thus, in seeming competition, all the French Art-world knows. In a word, they await another "Judgment of Paris." The question which they illustrate has been thus brought to palpable issue through the resolute intelligence of M. Felix Ravaisson, the guardian of the Louvre's sculpture department, and to whom it is so deeply indebted for judicious arrangement and most valuable acquisitions. It is this—whether "a grievous fault" was not committed in the restoration of this great masterpiece of Grecian sculpture, on the occasion when it came into French hands and had its fragments united, some fifty years since.

That such was the case became a conclusion in the mind of Monsieur Ravaisson, to which some slight incidents attending the removal of the statue from the Louvre and its interment in the quarters of the Prefect of Police, during the reign of Communism, gave practical confirmation. This was succeeded, on his part, by a zealous effort to rectify the wrong in question, by—appeal to the artistic circle of Paris; by the publication of an eloquent demonstrative brochure,

in which the whole case is lucidly set forth, and finally, by the production of those illustrative casts, to which public attention is invited.

Sixty years ago this statue was discovered in a vault at Milo—an island in the Greek Archipelago, which has thus given its name to the work—by a peasant, and it was quickly obtained for France. After a voyage, in which it was transferred from one to another of three vessels, it arrived at the Louvre.

It was found to be divided into two main pieces and a few minor fragments. The union of the former—the line of separation being from hip to hip—rendered the statue in its front aspect complete. That the two great blocks, upper and under, should unite in pretty nearly even surfaces, is now a recognised fact. Their original juncture had been seemingly secured by two iron-clamps, inserted interiorly; but these had proved unfaithful to their trust; whether through their metallic expansion, or by some rude concussion, which had caused not only the greater severance, but also certain smaller fragmentary fractures backwards and towards each hip. "*Hinc illa lachryme.*" When, in the year 1821, and in the laboratory of the Louvre, the task of restoration was undertaken, it seems, through some irregular interference with the official surveillance of the guardian of antiquities, to have fallen into incompetent hands, and the statue was raised and placed for a permanence, up to these times, blemished by an unnatural pose, and in total violation of the dogma of drawing so simply laid down in these words of Leonardo da Vinci:—

"If the whole weight of a figure is thrown upon one foot, the shoulder, on that side, will always be lower than the other, and the hollow, or well, of the throat (*la fontanelle della gola*) will surmount a line passing through the middle of the sustaining limb."

A further liberty appears to have been taken, in a like recklessness of spirit, with this statue, in the infelicitous epoch of 1821. The plinth on which it stands came mutilated to France. In its original position, it threw the figure backwards, so that the line of mid-junction of the two great blocks would be horizontal in severe exactitude. When this injured plinth was inserted in a new pedestal this was overlooked, and the other error was aggravated.

All this is illustrated in the three casts now on exhibition in the Louvre: No. 1 being the Venus as she has stood since 1821; No. 2, her *pose* with a corrected central contact of the two main blocks; No. 3 carries out the further restoration of the plinth. About the result, there can scarcely be a difference of opinion—the statue No. 3, without losing in grace, acquires an obvious accession of grandeur and elevation. Thus, however, has the question been brought spiritedly to an issue by M. Ravaisson, with the accompanying pledge that, should the process of true restoration present any possible danger to the sound portion of the statue, he would not incur the responsibility of working it out.

In conclusion, M. Ravaisson deprecates all experiment in the way of restoring problematical arms to the Venus de Milo; and he commits himself resolutely to the opinion that the remains of antique sculpture should be left as time has transmitted them, both in tint and mutilation. In this he finds himself sustained by the judicious conduct of his official brethren in England, in their treatment of the Elgin marbles.

"At the commencement (he says) of this century, when the relics of the Parthenon sculpture were carried into England, unhappily much mutilated, but still sublime in their beauty, no daring hand was allowed to tamper with them—they were preserved with a respect which forbid the least attempt at repair."

We shall look forward with much interest for the ultimate, and, we trust, proximate, settlement of the nice question here at issue, which cannot fail to excite lively interest in Art-circles in every civilised land. Every fragment of good Greek Art possesses a value that can scarcely be over-estimated; and this statue, though its author cannot be determined with any certainty, must take rank with some of the finest yet discovered.

THE REPORT FROM THE POTTERIES.

THE trade year in the Staffordshire potteries closes at Martinmas; and a general survey of the history of the past year, with a glance at the prospects of the future, is then customary. Some of the facts of most interest at the present juncture we take from our contemporary, the *Staffordshire Advertiser*; to the opinions of which journal we are inclined to lend the more consideration, from the fact of their perfect accord with those we have ourselves expressed as to the results, with regard to ceramic production, of the Exhibition at South Kensington in the last year; and as to the effect produced on the minds of the English exhibitors from the breach of the compact under which they were invited to compete.

The first subject on which all parties must receive hearty congratulation is the spirit of harmony that exists between masters and men.

"It is pleasant," says our contemporary, "to recognise among the respective parties in the pottery trade, a friendliness of feeling leaning towards mutual confidence, and resulting, in almost every instance, in agreements satisfactory alike to employer and artisan." The yearly hirings which it is the custom of the trade to make at Martinmas, have passed over on the whole quite harmoniously. The long-standing question which is technically known as that about "good from oven," has been referred for settlement to a joint committee of masters and men. The Board of Arbitration has been re-established; and the appointment of Mr. Harry T. Davenport as its president, is regarded as a guarantee for its satisfactory working.

Before the outbreak of the war between Germany and France, the foreign projectors of "The International" invited the trades-unions in the Potteries to join the association. The operative potters engaged in the practical discussion of subjects affecting their own industry, wisely declined to cut off their own tails at the request of the French fox. Since the close of the war, the invitation has been renewed; but it is hoped that the plain and cynical avowal of the atheistic and anti-moral sentiments entertained by the fathers of the conspiracy, has been so disgusting to the most intelligent and respectable members of the trade as to defeat the desires of the foreigners.

The amount of business transacted during the ten months ending 31st October, bears a favourable comparison with that of last year, although not quite coming up to that of 1869. The exports of earthenware, parian, and china, for the three periods in question, were, 1869, £1,455,908; 1870, £1,377,835; and 1871, £1,423,110. The exports to the United States show an increase at the rate of 11 per cent. compared with those of 1870. British North America, the West Indies, and South America, have been larger purchasers than usual; and the shipments to Australia keep pace with the increase of population on that continent.

As to continental Europe, trade was, in the earlier part of the year, greatly impeded by the war; but business with the northern parts of Germany has rallied since the conclusion of peace. Southern Russia and the principal Mediterranean ports have maintained their average demand; but the effect of prohibitory duties in some parts of the Continent is unfavourable to commercial activity.

It is, however, stated that the profits of the manufacturers have not been on a scale by any means corresponding to the general good prospects of the trade. The cause of this is to be found not only in the high rate of wages now paid, but in the advance almost every kind of materials has undergone, which averages from 8 per cent. to 60 per cent. Lead shows the former advance, having risen in price from £14 to £26 per ton. Tincal shows the latter, having risen from £50 to £80 per ton. Borax and boracic acid have advanced from £67 to £90 per ton; Cobalt from 9s. per pound to 12s. per pound; bone from £8 10s. to from £10 to £13. Straw, the normal price of which was formerly 50s. per ton, fetched £4 at the beginning of the year; in the summer it reached £4 15s.; and now, notwithstanding

the excellent harvest, it stands at £3 15s. The manufacturers are assured by the farmers that there is no probability of a return to the former moderate rates.

The increase in the price of coal is a matter of still more serious importance. In the potteries the advance has been from 7s. 6d. to from 8s. 4d. to 9s. 2d. per ton for coal, and from 3s. to 4s. 6d. per ton for slack.

The attempt of the manufacturers to recoup these losses have at present been simply confined to a modification of some of the extraordinary profits enjoyed by the retail trade, by limiting the gross discount to 30 per cent., and not allowing bills to be regarded as cash unless interest be charged. A slight increase has also been made on the cheapest classes of goods, viz., 3d. per scale on the dinner-ware, the same on the tea-ware, and 7d. on the toilet-ware. The Longton china-manufacturers have also unanimously agreed to a slight advance of prices.

The Exhibition at South Kensington, during the past year, has brought a flood of compliments upon the Staffordshire potteries. This seems to be the chief advantage they have derived from the expense and trouble encountered in preparing and transmitting so many articles for exhibition. As to the excellence of the manufactures, there can be but one opinion; yet the need of more generally diffused artistic education has been only too distinctly shown in design and ornamentation. This important subject has been fully discussed in the local Schools of Art. Foreign countries cannot make better ware; but their finish and decoration are frequently in purer taste than is the case with our own productions. The loss, Mr. Melly very justly observes, would fall in the first instance on the manufacturer without taste, and on the workman without technical education; but there is no individual in the pottery towns who would not ultimately suffer. This is a just and sensible view, and we rejoice to see it adopted by the persons most deeply interested.

Excepting in the case of two or three leading houses, no considerable number of orders can be traced to the effects of the Exhibition of 1871, which the industrial population of the colonies seem to regard as anti-national rather than international. "It is to be regretted," observes our contemporary, "that the conductors of the Exhibition, by radical defects in the arrangement of the domestic pottery, by annoying indifference to all suggestions under, by, or on behalf of the manufacturers, and by allowing to foreigners exclusively the privilege of selling articles on the spot, contrived to alienate the good will of nearly every one of the Staffordshire exhibitors. There appeared to be a general determination to decline to exhibit on future occasions, excepting under very different conditions to those now in force." Judging from the tone in which all remonstrances, whether from the misled and indignant manufacturers, or from the unanimous voice of the scientific and artistic public, have been pooh-poohed by the directors of proceedings at South Kensington, the Staffordshire manufacturers may be given to understand that all that was wanted from them has been obtained; that pottery is not to be exhibited again before 1881; and that therefore they may save their breath to cool their porridge. Meantime the goldsmiths and jewellers, whose support is solicited for the Exhibition of 1872, will do well to listen to the temperate, practical testimony of the potters. The English manufacturers feel that they have only been made use of to render more attractive a bazaar for the sale of foreign productions. In the jewellers' trade the regulations as to purity of metal have hitherto afforded a great guarantee in favour of the English workman. As far as we can see, that guarantee will be withdrawn in the case of the foreign jewellery which is to be exhibited in 1872. Under such circumstances, and while the contemptuous disregard of the claims of the English manufacturers that characterise the proceedings of the last few months, is persevered in, we can hardly conceive that any English jeweller, who respects his own reputation, will turn a deaf ear to the experience of the potters.

PICTURE SALES.

RARELY in the winter months do dealers and amateurs assemble in the gallery of Messrs. Christie and Co. on the occasion of a sale of pictures; yet such a gathering took place there on the 18th of November, at the distribution of the collection of oil-paintings and water-colour drawings, the property of Mr. A. B. Anderson, of Prince's Park, Liverpool. It contained about 114 examples altogether; the oil-pictures being mostly of small cabinet-size. In the two classes respectively, were specimens of Constable, J. Phillip, R.A., Old Crome, John Linnell and Etty, J. B. Pyne, J. Burr, A. H. Burr, Oakes, W. Q. Orchardson, A.R.A., Bonington, Sir A. Callcott, Collins, W. Müller, E. Frère, P. F. Poole, R.A., Hillingford, D. Maclise, R.A., Sir E. Landseer, R.A., Gainsborough, S. Prout, D. Cox, Dewint, Carl Werner, Cotman, Copley Fielding, and other well-known artists. The more important works, estimated by what was paid for them, were the following:—

Drawings:—'Wreck of the *Betsy Cains*, East Indian, off Tynemouth,' S. Prout (65 gs.); 'Olivia returned to the Vicar and her Family,' E. K. Johnson (65 gs.); 'Tween Decks—near Dinner-time,' W. Hunt (80 gs.).

Oil-Pictures.—'King Charles I., after the Relief of Exeter, and his infant Son,' the finished sketch, and the large picture exhibited at the Academy in 1870, A. H. Burr (195 gs.); 'The Reapers reaped as the Sun went down,' and 'The Tiff,' both by the same artist (85 gs.); 'Gillingham Church,' W. Müller (75 gs.); 'The Interrupted Interview,' W. Q. Orchardson, A.R.A. (65 gs.); 'Ilfracombe from the Sea—Stormy Weather,' 'On the Calais Coast—Martello Tower and Luggers,' 'Peel Castle, Isle of Man,' and 'Heysham, on the Lancaster Coast,' from pictures by J. W. Oakes (185 gs.); 'The Coral-finder's Home, Isle of Capri,' P. F. Poole, R.A. (95 gs.); 'Christmas Preparations,' 'The Strolling Musician,' and 'The Haymaker,' three examples of John Burr (200 gs.); 'Sketch from the picture of *The Spa Wife*,' 'The Highland Piper,' 'A Highland Lassie,' 'The Spinning-Wheel,' and 'The Word of Truth,' five by J. Phillip, R.A. (120 gs.); 'The Bather,' and 'Landscape and Sleeping Nymph,' both stated in the catalogue to be the joint productions of Etty and J. Linnell (112 gs.). The names of the purchasers did not reach us.

At a miscellaneous sale of pictures in the same rooms, on the 2nd of December, the finished sketch for C. Stanfield's 'Opening of London Bridge,' in the possession of the Queen, was sold for 200 gs.; the purchaser being Sir Henry Thomson. W. Müller's 'Turkish Merchants fording the River Mangerchii by Torchlight,' was bought by Mr. McLean for 78 gs. These two works, with others of minor importance, were from the collection of the late Mr. Joseph Cooper, of Lynn.

In Paris a few sales took place towards the end of the past year. The collection of the late M. Otter-Mündler realised about £2,391; the chief examples being 'The Shepherdess,' Boucher, £240; 'Fishing,' Boucher, £120; 'Landscape,' Frayonard, £168; and 'A Dutch Interior,' A. Van Ostade, £162. Another sale of pictures, &c., in which the owner's name did not appear, were 'A Bull defending itself from the Attack of a Dog,' Brascassat, £404; 'Cows and Sheep in a Landscape,' also by Brascassat, £110; 'An Old Man seated near a Cottage looking at some Children dancing,' Ary Scheffer, £164. And in another anonymous sale, we find the following works with the prices they realised:—'Flock of Sheep in a Landscape,' Rosa Bonheur, £1,380; 'Episode in the War between the Turks and the Greeks,' E. Delacroix, £840; 'Interior of the House of a Dutch Painter,' Baron Leys, painted in 1848, £1,080; 'The Road to Market,' Troyon, £804; 'Goats,' &c., Troyon, £324; 'A Hungarian Market,' Pettenkofen, £228; 'Jesus and the Doctors,' £464; 'The Little Mariners,' £190; 'Greek Woman and Child,' £160; the three last-mentioned works are water-colour drawings by Decamps.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF LIEUT.-COL. RATCLIFF, WYDDRINGTON, EDGBASTON.

THE TAMBOURINE.

P. De Coninck, Painter. H. Bourne, Engraver.

THIS is the work of a young foreign artist, whose nationality may be described as Franco-Belgian. Pierre de Coninck was born at Meteren, a village near Bailleur, a few miles from the frontier of Belgium, and in the Flemish quarter of the *Département du Nord* of France. He commenced the study of painting at Ypres, in Belgium, in the Art-academy of that ancient town, under the direction of Professors de Bruck and Francis Bohen, and greatly distinguished himself there by carrying off all the principal prizes; but owing to the fact of having been born in France, he could not avail himself of the pension usually awarded to successful Belgians, which, otherwise, would have enabled him to continue his studies either in Antwerp or Brussels.

Another channel of instruction was, however, opened up: an artistic competition having been arranged at Lille, de Coninck entered the lists, and won the departmental pension, which secured him a course of study in Paris. There he entered the atelier of M. Leon Coignet; and, in the course of his first year, competed, though unsuccessfully, for the *Grand Prix de Rome*. Better fortune attended him soon afterwards, and he went to Italy with the reputation of having obtained the second grand prize. In 1860 he sent to Paris a work he had then executed in Rome, 'A Peasant of the Danube,' which was spoken of in our Journal at the time by our Paris correspondent, as "an academic figure of great power."

Returning to Paris, his first appearance as an exhibitor was in 1864: in each of the years 1866 and 1868 he won the gold medal.

With the exception of the picture here engraved, we must plead ignorance of the works of M. de Coninck; but a friend of ours, who has been long resident in Paris, and is well acquainted with the productions of the French school, and has visited the studio of this painter, says,—"I have seen several of his pictures, which are essentially distinguished by very sweet expression; in this, he is something Greuze-like. In colouring, he as yet ranks rather with the *suave* and delicate than with the forcible. He is, in drawing, quite worthy of the French *élite*: in a word, de Coninck is an accomplished and highly prepossessing artist."

The qualities pointed out in these remarks are certainly evident in this young Tambourine-girl, the expression of whose face is peculiarly pleasing in its pensiveness, while her eyes are beaming with light and intelligence. She rests with folded hands on her tinkling instrument as if somewhat weary with travel and performance; the attitude seems constrained, but is far from common-place from an artistic point of view, and on this ground, if not on any other, is to be commended as showing freshness of idea. The costume of the figure is picturesque, and the composition throughout is characterised by taste and judgment. The accuracy of drawing is quite worthy of note, and fully justifies our friend's eulogium.

The picture is in the possession of a gentleman who is forming a small gallery of British and foreign works of undeniable merit. Those he has already acquired show that his selections do credit to his judgment and discrimination.



P. DE CONINCK, PINT

H. BOURNE, SCULPT

THE TAMBOURINE.

FROM THE PICTURE IN THE COLLECTION OF LT COL. RATCLIFF, WYDDRINGTON, EDGBASTON.



THE MUSEUMS OF ENGLAND, WITH SPECIAL REFERENCE TO OBJECTS OF ART AND ANTIQUITY.

BY LLEWELLYNN JEWITT, F.S.A., &c., &c.

THE LEICESTER MUSEUM.

It may well be expected that in such a locality as that of *Rata*, whose history traces back to



THE NEWARKE, OR MAGAZINE, GATEWAY.

pre-Roman times, and within whose locality, through the Celtic, the Romano-British, and the Anglo-Saxon periods, and so on through those of the Norman and mediæval times down to our own day, an unbroken and active part has been taken in the stirring events of the nation, abundant materials for the formation of a valuable illustrative Museum must be at hand. That such is the fact, and that its inhabitants have not been unmindful of the interest attaching even to the smallest fragments of long-past ages, is sufficiently proved by the admirable and extensive assemblage of relics which have been gathered together by loving hands, and carefully garnered in the fine and suitable building devoted to their pre-

seum; for it is full, from side to side, both above ground and beneath it, with objects of interest, and with remains of hoar antiquity. Within the confines of the old town, not an excavation has, or can be made, without some fragment of past ages being exhumed; and even in the outskirts, remains of villas and other evidences of early occupation have frequently been brought to light.

That the spot where Leicester stands was known to, and inhabited by, the Celtic population of the district—the *Coritani*—is fully testified by the stone-hammers, the flints, and the bronze celts which have, time after time, been brought to light, and of which examples are to be seen in the Museum.

Under the Romans the town, known as *Rata*, was evidently a city of considerable importance and beauty—indeed, one of the largest and most important of the midland cities, adorned as it was with rich mansions and temples and other public buildings, and having its massive walls and gates on every side: being placed on the great north road, with other roads branching out in every direction, it became a great centre, and was placed in easy communication with other stations all over the kingdom. Some of the public buildings of Roman Leicester—possibly those of which some magnificent remains of columns have been of late years placed in the grounds of the Museum—were apparently standing in Geoffrey of Monmouth's time, who thus speaks of the existence of a subterranean temple dedicated to Janus:—"In quodam subterraneo quod sub Sora fluvio intra

was given to Hugh de Grentesmainell, and to this Norman period the erection of the castle, the keep, and the church is to be attributed. From this time Leicester has taken part in almost every stirring event of the kingdom from the time when, in 1088, it was captured by William Rufus, to 1175, when it was dismantled and its castle said to have been destroyed by Henry II.;



ST. MARGARET'S CHURCH.

thence we pass to the stirring and improved times under Simon de Montfort, during whose earldom

and that of his successors, the earls of Lancaster, kings and queens, peaceably visited the town and converted its castle into a regal residence and a "hall of kings," down to 1485, when Richard III. one day entered Leicester with his army, wearing his arms, and with all the pomp and circumstance of war about him, and slept at the Blue Boar; a few days later, after the battle of Bosworth Field, his corpse was carried in with sounds of execration, "as naked as ever he was borne, and in the New Warke was



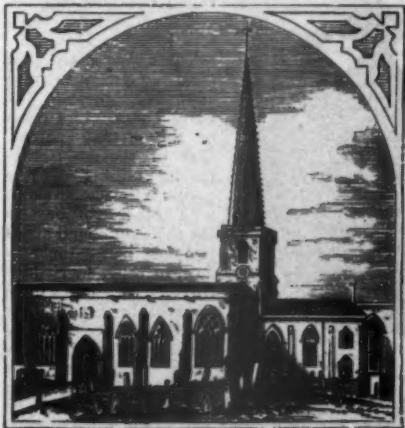
THE JEWRY WALL, LEICESTER.

Legecestrum fieri præceperat. Erat autem subterraneum illud conditum in honorem bifrontis Jani;—but they have all long since, with the exception of the Jewry wall, disappeared.

Under the Saxons, Leicester formed a part of the kingdom of Mercia, whose capital, and the burial place of its kings, was at *Rebandune* (Repton), in the adjoining county of Derby. Under Saxon rule it evidently continued to be a town of considerable importance and magnitude. During this period it is probable the first stronghold of the castle was erected, and to it some portions of other buildings, still existing, may with some degree of certainty be attributed. In 874 Leicester was taken by the Danes, who continued to hold it until 920: in the former year, "when the Danes defeated Burrhead, the last king of Mercia, Ceolred, the seventh and last of the Saxon bishops of Leicester, transferred his see to Dorchester." In 920 the Danes in Leicester were reduced by Ethelfleda, and the town "flourished as a Saxon Earldom till, with the rest of the island, it fell before the conquering Romans." During Saxon times a mint was established at Leicester, and it is to this period its present name may be traced.

At the Conquest, Leicester Castle, formerly the residence of the Saxon Earls of Leicester,

he layd, that many a man might se," and after-



ST. MARTIN'S CHURCH BEFORE ITS RESTORATION.

servation. Leicester is indeed, as has already been remarked of another locality, itself a Mu-



ST. MARY'S CHURCH.

wards, as tradition asserts, was removed from his

* For the four small engravings upon this page we

place of sepulture at the Grey Friars, whose nuns had begged his body, and thrown into the stream by the Bow Bridge; and so on from that time, through the siege of Leicester by Prince Rupert, to the present day. It is now one of the most important manufacturing centres of the kingdom.

Before describing the contents of the Museum it will be well to point out some of the more prominent objects of antiquity in the town itself, as the visitor to this interesting place must examine them before he can arrive at even an approximate idea of the extent and beauty of the remains he may have heard of. Of these the **JEWRY WALL**, a fine mass of Roman masonry, unequalled by any other existing example in England, is the most important. It will be found closely adjoining St. Nicholas' Church (which church, by the way, contains some interesting architectural features, and in whose tower it will be noticed that Roman tiles from the Jewry Wall have been inserted); the front now seen consists of four recessed arches, in one of which are inner arches; the former are 74 feet in length, nearly 30 in height, and about 9 in thickness. It has of late years been cleared down nearly to its foundation, and a railing placed along its front for preservation. On its inner, or western, side, now hidden from view, are two recessed arches, also of solid masonry. This venerable relic of antiquity—and a proud possession it is—belongs to a member of the corporation of Leicester, Mr. William Barfoot, whose love of antiquity will no doubt guard it, with scrupulous care, from further spoliation. Leicester boasts many buildings of great architectural beauty and of the most costly character, but the Jewry Wall surpasses them all in interest, and it is, indeed, the landmark by which Leicester will always be known. It behoves the people of the town to watch over its preservation.* The **CASTLE**, too, with the mound of its "Keep;" its "Turret Gate;" its grand old "Dungeon" with its rings and chains, now changed from a place of dread incarceration to a cellar for beer! and its "Hall," now converted into various rooms for assize purposes, and retaining its fine old Norman windows and other details of that period, is worthy of a lengthened examination; while the Norman church of St. Mary, with its wonderful details and its tower built down into the nave, and the churches of St. Nicholas, St. Martin, St. Margaret, and All Saints, are also noteworthy.

The **NEWARKE GATEWAY** (known as "The Magazine," from its having been used as a military store since 1632), being a part of the "New Work" of the castle built by Henry, Earl of Lancaster, is another of the many interesting buildings of the town. In it are several apartments, yet the most interesting object is a beautifully canopied, but mutilated, niche in the interior, and some marks and names in the masonry. The **GUILDHALL**, one of the most primitive and quaint of old municipal halls, and within whose walls plays in which Shakspeare himself is said to have taken part were formerly enacted, is a building which ought to be seen and carefully examined, for it is "the last of its race," and is doomed to be at no distant

are indebted to Messrs. J. and T. Spencer, of Leicester, the publishers of an admirable "Guide" to the town.

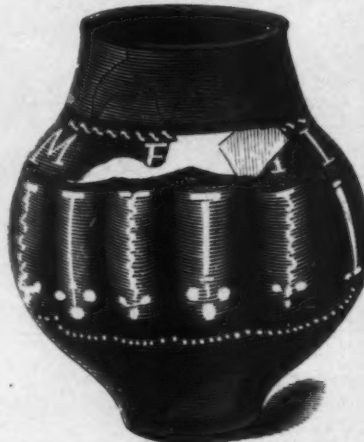
* Here let me say a word, in passing, of the excellent

day supplanted by a more pretentious rival about to be erected. The **ABBEY**, now almost destroyed, and many other old places in the town, including a small house in Lower Redcross Street, the



TESSELLATED PAVEMENT.

front of which bears a shield with a lion rampant, a fleur-de-lis and two griffins, in partering, may



INSCRIBED URN.

also very profitably be visited. The old "Blue Boar," where Richard III. slept before the battle



ROMAN POTTERY AND GLASS VESSELS.

of Bosworth, has, to the disgrace of the town, been removed.

plan which has been adopted in Leicester of placing on its historic sites bronze tablets, with inscriptions in relief, descriptive of the spot, or commemorative of the event

The Museum, a large classic building with a portico, is situated in spacious grounds in the "New Walk"—a wide footway of very considerable length in the heart of the town, studded with villa and other residences on both its sides, and planted as an avenue of trees. It was built in 1837 as a proprietary school, but in 1848 was sold to the corporation, who, at considerable cost, adapted it to its present purpose. The Museum was founded in 1835 by the Leicester Literary and Philosophical Society, and was at first held in High Street, afterwards in Welford Place, and in 1849 was removed to its present location, consequent upon an arrangement entered into between the Literary and Philosophical Society and the corporation, by which the former agreed to present their Museum to the town, and to pay an annual sum towards its maintenance, and the latter to provide a suitable building for its reception and for the future meetings of the society. The Museums' Act was therefore very wisely adopted by the town, and on the completion of the alterations of the building the collection was removed there; the opening of it as a free Museum being celebrated by a public *soirée* on the same day which saw the opening of the cemetery. It is therefore to all intents and

purposes a free People's Museum, being open without payment on five days in every week to all comers. Passing over the very extensive and valuable natural history, geological, mineralogical, and other collections, with the one general remark that they are so extensive, so fine, and so valuable, that the town of Leicester has reason to be proud of being their possessor; and directing the particular attention of visitors to the matchless examples of the Ichthyosaurus, the Plesiosaurus, the fossil fish, and the bones of the Mammoth from the limestone beds of Barrow-upon-Soar and other localities, I at once proceed to speak of the speciality of the Leicester Museum—its important collection of local antiquities, principally of the Romano-British period—the collection consisting of tessellated pavements, milliarie, portions of pillars, capitals, and other architectural fragments, querns, pottery and glass, instruments of flint, stone, bone, bronze and iron, *fibulae* and other personal ornaments, coins, arms, and other remains.

Among the Celtic remains in the Museum, from places in the neighbourhood, are some good stone-hammers, stone and flint celts, flints of various forms, a ball of flint, a stone ring, and a series of bronze-celts, palstaves, &c., as well as some examples of pottery, including a remarkably good and highly-decorated vessel and a so-called "incense-cup" of good character, which was found at Mountsorrel, and was stated, but surely in error, to have contained, besides the burnt bones, eight coins of the Roman period. One of the most interesting objects of this period is the human skull, with other portions of the skeleton, found about two feet below the surface, in 1868, in Sydney Street, Leicester, with a remarkably fine dagger of bronze, of unusual beauty and interest, the blade having no less than nine rivets along its upper margin, and the portion of the handle which has been found having the same number

there enacted. Thus at the Jewry Wall, at Bow Bridge, at Robert Hall's chapel, and at numberless other places these will be seen. For this excellent plan, carried

of rivets arranged in three rows of three each.

The portions of tessellated pavements are several in number, and of very good quality. One of these, preserved in the centre of the room, is a semi-circular pavement from the recess or apse of a villa, discovered and partially uncovered in the Cherry Orchard, near Danetts Hall and the Foss Way, in 1851—a locality now



PORTION OF ANGLO-SAXON BUCKET.

thickly built and laid out in streets. This pavement, forming part of the flooring of a series of rooms, &c., which, from their arrangement and extent, must have belonged to a house of very considerable pretension, has a *guilloche* (wavy) border, with "fan ornament" centre, and figures of dolphins. When uncovered a short and beautifully formed circular stone pillar or pedestal was found lying upon the pavement. This probably had served the purpose of a domestic altar, or had been used to support the figure of the household, or patron, god of the family, the semicircular recess being the "Sacrarium," or place of domestic worship, parted off from the apartment itself by a curtain. This arrangement of a semicircular recess or alcove attached to a principal room of a house, is a peculiarity almost invariably found in Roman houses in Britain, and in almost all cases there is at either side a small advancing piece of the wall, or pier, from which the curtains could be drawn.

There are also six framed portions of what was a remarkably fine square pavement, found in Vine Street, in 1839. Its general design appears to have been a circle in its centre, with a half-circle on each of its sides and a quarter in each of its corners, these being bordered with *guilloche* pattern, and containing vases, foliage, &c., and the intervening spaces filled with flowers.

Another pavement, and undoubtedly the most curious found at Leicester, was discovered about the year 1675 in High Cross Street, and one portion of it (the only part preserved) will be found in the Museum. The present piece of pavement, which of course is but a portion of the flooring of a large apartment, is about 4 feet 3 inches square, and is formed of red, yellow, buff, white, and black *tesse*. It is of octagonal form, and surrounded by a single *guilloche* pattern of bold character. The central group represents three figures. In the middle is a stag with bold antlers, its head turned to the right of the spectator and looking towards a nude male figure who stands crossed-legged in front of its body, his right arm extended across the neck of the stag, and his left, over which and behind his right shoulder hangs a *pallium*, raised to his head. On the other side of the stag is a winged figure of Cupid holding in his left hand a bow, and in his right, which is pulling the string, an arrow pointed directly to the head of the deer; his mantle thrown over his left arm. The sub-

ject of this group (engraved on the opposite page) has led to much controversy among local antiquaries, but there can be but little doubt it represents the mythological story of Diana and Actæon.

And here it is quite essential to speak of another pavement—one of the finest and most



ANGLO-SAXON BUCKET.

brilliant yet discovered in England—which at present remains *in situ* in Leicester, but which has been most wisely and liberally purchased by the corporation at a cost of £120, for the purpose, ultimately, of removing it to the Museum. This splendid pavement, which has been admirably



ROMAN MILESTONE.

figured by M. H. Ecroyd Smith, has, in its complete state, been about 24 feet square. It is of geometric design, consisting of nine octagonal medallions divided from each other by *guilloche* borders, with intervening squares and triangles filled with flowers or foliage. The central octagonal compartment bears a circular *guilloche*

border, in the centre of which is a square containing an interlaced pattern, or "endless knot;" two of the four corner octagons are filled with an elaborate pattern of circles and interlacing segments of circles with a knot in the centre, and the other two with an equally elaborate, and not common, scale-pattern with rose in the centre; the remaining four octagons bear in their centres flowers of eight petals, two of them being surrounded by scroll ornament, and the other two by elaborate and unusually elegant borders of foliage and flowers. Surrounding the whole pavement is a *guilloche* border, and outside this again another border of



ROMAN ENAMELLED FIBULA.

connected circles containing foliage and flowers. This magnificent pavement was discovered, in 1830, while making a cellar beneath a grocer's shop, at the corner of Jewry Wall Street, and here it has been, and still is, preserved, extending as it does under the street, to the opposite side. It is shown to visitors.

Perhaps the most important object in the Museum is the Roman milestone, found in 1771 while digging gravel by the side of the Roman Foss Way, about two miles from Leicester and one from Thurmaston on the Leicester side, and which was allowed to lie about almost uncared for until 1783, when the corporation took possession of it and placed it upon a square pedestal. Here it stood, capped by an extinguisher-shaped pediment surmounted by a lamp, in the principal thoroughfare of the town, and a suitable inscription placed upon its base. In 1846 it was taken down and removed to the Museum. It is a plain cylinder of stone, bearing on one side the following inscription—

IMP CAESAR
DIV TRAIAN PARTH F DIV
TRAIAN HADRIAN AVG
PONT IV COS III A RATIS
II

showing that it was set up by the Emperor Hadrian, at the distance of two miles from *Rata*, Leicester, and thus identifying the name of the town and showing that it was found at the exact spot where originally placed. Another cylinder is also preserved in the Museum, supposed to be a milestone, but having only the letters IMP now legible.

In the same room are contained some remarkably fine and massive bases and other portions of circular columns; a fine and boldly-sculptured capital, two feet in height, elaborately carved in foliage, found between Talbot Lane and Bath Street in 1844; and other architectural fragments. There are also in other parts of the Museum a Roman water-trough, and portions of sculptured friezes; and among the tiles are some curious examples arranged in a mass of concrete; flue and drain tiles of various kinds; an inscribed tile with the mark of the eighth Legion "L. VIII;" and another on which is impressed the strongly nailed shoe of a man who had stood upon the soft clay.

A large number of querns, from Leicester, Ashby-de-la-Zouch, Twyford, Great Easton, Humberstone, &c., will be noticed.

One of the finest known assemblages of Roman sepulchral remains, from Barrow-upon-Soar, is carefully preserved in the Museum. The remains consist of the following articles. Three glass cinerary vessels of the finest character; one, square, with single handle; another, hexagonal, also with single handle; and the third,

out by the corporation, the town is, I believe, indebted to one of its historians, Mr. James Thompson. To him I am indebted for the woodcuts of the Jewry Wall and the Roman Milestone.

long hexagonal, with two handles; this latter example being of unusual form and one of the finest specimens ever found. These three glass vessels were covered at the mouth with sheet lead and contained burnt bones, as did also a large cinerary urn of red clay. A large two-handled *amphora*, about 2 feet 9 inches in height, likewise containing burnt bones, and fragments of *patena* were also found, as were two iron lamp-rests, or possibly lamps, with their iron supports still attached. These are remarkably curious and interesting, and exhibit better than any other examples the mode of attaching and suspending the lamp in the cist. The place where these discoveries were made at Barrow appears to have been a Roman cemetery, and remains of no fewer than fourteen interments, some in rough stone cists, were uncovered. Other sepulchral vessels of glass will also be noticed in the Museum; one of the finest of these, the mouth covered with lead, found in Oxford Street, Leicester, in 1865, has its bottom highly ornamented. Among other remains of glass of this period are some lachrymatories, *unguentaria*, beads, &c.

The collection of fragments of Roman pottery is, as might naturally be expected, somewhat large, and there are also several perfect vessels of different makes. And here let me hint to the authorities of the Museum the importance of not only collecting together, but of keeping, every fragment of pottery which may be exhumed. I know it to be the practice of some Museums to discard, on the grounds of want of ornament and of quality, many specimens which are brought to them. Such a practice is much to be deprecated, and it is to be hoped that the Leicester authorities, who have hitherto done so wisely and so well in collecting together these fragments of ceramic art, will continue to do so, and will set their faces against the fashion of exchanging specimens with other localities, which has, in some places, done so much injury to local history. Each fragment tells its own tale in the history of a place, and each forms a fresh link in the chain of evidence as to its extent and its occupation. Among the Roman pottery in the Museum are some very notable examples of Samian ware—bowls, *patena*, cups, &c., some of which are highly decorated, and good examples of Durobrivian, Upchurch, Salopian, and other wares, and of cinerary urns of different makes and various forms. One of the most curious and interesting vessels is an indented urn of Durobrivian ware (unfortunately very imperfect, evidently through want of care in collecting the fragments when found), which is inscribed with letters and pendent ornaments in the usual white "slip," upon the dark smother-kiln surface colour of that description of manufacture. The letters on the portion now remaining are ME I I VI. It was dug up in High Street in 1869, and is engraved on p. 50. Some other remarkably fine and interesting vessels, of Durobrivian ware, of different varieties—some with raised flowing patterns in "slip," and others with the other characteristic decorations—will repay careful examination; as will also some highly-interesting examples of Upchurch pottery, one of which is of the peculiar variety with patterns in raised dots; and of Salopian ware,—among the latter are some vessels with encircling lines and bands, and with various ornamental borders, in red surface colour, and other fragments, on which patterns painted in the same colour occur. A portion of one vessel of this fine white ware has a beautiful female head, surface-coloured in red. There are also some vessels and portions of vessels which, I have every reason to think, must have been made at or near Leicester, and upon which future researches will, no doubt, throw some light. One feature of the ceramic collection in the Museum is the large number of fragments of *amphora* of various sizes and forms, and there are also portions of several *mortaria*, and bowls; upon the Samian ware and some of the rims of *mortaria* an extensive series of potters' names occur, which ought to be catalogued by some local antiquary. One highly interesting fragment of Samian ware is a portion of the rim of a *patena*, which is perforated

for the purpose, no doubt, of suspending around the neck of one of a pair of lovers, and on it are cut, in a bold manner, the following words:—

VERECVND
LVDIV LVC
IVS GLADIA
TOR



LEICESTER WAITS' AND OTHER BADGES.

There is a tolerable collection of Roman coins, among which are several interesting types. A pair of Roman sandals or shoes will also be noticed.

Among the Roman bronze articles may be



DUCKING-STOOL.

named a dolphin-formed *fibula*, from Hinckley; a remarkably beautiful and tasteful *fibula*, of Roman *champleve* enamel in red, blue, and yellow, in form of the small lunate shield or *pelta*, usually appropriated to the Amazons;

and some other *fibula* from other localities; a bronze figure of a cock, enamelled with red, from the Jewry Wall; a small bust; and examples of *styli*, spoons, *armilla*, *ligula*, rings, &c. There are also several bone pins and other interesting remains.

One of the finest assemblages of the Anglo-Saxon period, is that of objects found between Twyford and Borough Hill, consisting of swords, spear-heads, umbones of shields, amber and crystal beads, circular and other *fibula*, silver girdle-ornaments, small coils of twisted silver-wire, possibly from armlets, and the remains of a bucket, the handle-ornaments of which (one only is preserved) are of perfectly unique type—being the head of an ox, with horns and ears beautifully formed in bronze. This remarkable example must, when found, have been perfect; for the fragments of wood which remain, as well as the vertical and encircling bands of bronze, are firm and sound. It is much to be regretted that, doubtless through carelessness at the time of the discovery, much has been lost. We engrave the bronze-head, and for comparison give an example of a bucket from another locality, to show what its general form when complete would be.

An exceedingly fine *fibula*, from Billesdon (engraved in *Col. Ant.*), is well worthy of note, and it is interesting to add that to it, when discovered, some fragments of the cloth garment of the wearer were found attached.

Another good assemblage of Saxon remains, from Melton Mowbray, consists of swords, spear-heads, daggers, knives, beads, umbones of shields, bone counters, &c. Swords and other remains from Leicester, Lowesby, Ingersby, and other towns are also preserved.

Among the more notable Anglo-Saxon pottery is a remarkable cinerary urn from Luffenham, in Rutland (presented by Mr. James Thompson), on which the Fylfot cross is impressed; and another on which a reticulated ornament appears.

In mediæval relics the Museum is tolerably rich, as it is also in miscellaneous articles of various ages and uses. Some of the more curious and interesting are the following:—A goodly number of early mediæval pitchers and other vessels; Bellarmine and ale-pots; specimens of green glazed pottery, and other examples of later ceramic art; a curious clock, made by Thomas Samber, a blacksmith, of Walton, in Leicestershire; two *ampullæ* (pilgrims' signs), in lead, from Soar Lane; a pair of interesting horse-shoes from the hunting-seat of the Earls of Leicester, and others from different localities; a variety of pistol tinder-boxes, and three "leather bottles" or kegs of the usual form.

Some thumb and posy-rings, one of which bears the words "Amor Vincit Omnia," and personal rings, are worthy of notice; as is also a local relic, a dog-collar, with the words—"Charles Cokayne, Esq., of Elmesthorpe, in ye County of Leicest." who was of the same family as the famous Elizabethan poet, Sir Aston Cokayne; a number of antique spectacles, pipes, nut-crackers, keys, spoons, spurs, trapping-ornaments, &c. There is also a piece of lace, said to have been worked by Lady Jane Grey.

A "witch-stone," preserved for many generations in one family at Wymeswold, which was believed to prevent the entering of fairies into the dairy, and the turning of the milk, and to charm away warts, and keep off divers diseases, is the only one of its kind I have met with.

One of the most interesting relics is one of the silver badges worn by the Waits of Leicester, bearing in its centre the arms of the borough and the inscription, BVRGVVS LEICESTRIE, which we engrave, and of which some highly interesting particulars have been gleaned. Another badge, of brass, bearing the borough arms, and the words, "Edmund Svttton, Maior of Leicester, Anno 1676," is also curious.

And next it is needless to mention the old ducking-stool, formerly in use in Leicester, of which an engraving is here given; this, with another very similar, but with small wheels attached, and traditionally said to have been used as a whipping-chair, from Mountsorrel, is pre-

served in the Museum; and here, too, the old Leicester Brank, now in private hands, surely ought also to rest.

Other local relics are some hand-grenades of red earthenware, found in the old Magazine, or Newark, Gateway, near Leicester Castle, and, it is believed, perfectly unique in their construction. Two of these we here engrave: they are made of red clay, and fired in the kiln in the usual manner, and they have fuse-plugs of wood fitted into the opening at the top. There are also three fine carved oak corbels of figures from St. Martin's Church; the old font from Lutterworth Church, supposed to be that used by Wycliffe; a variety of encaustic paving-tiles from local churches; and a collection of casts of ancient seals. Among the tiles are many whose devices are of peculiar local interest, some of them bearing the cinquefoil of the arms of Leicester, and others various devices; among which are the well-known SOL IN ARIETE, and the Lombardic alphabet varieties.

Another important local feature is the extensive, most curious, and valuable collection of original documents, deeds, charters, guild-rolls, hall-books, autograph letters, &c., belonging to



HAND GRENADES.

the Corporation of Leicester, which are here carefully deposited. To add to the value and attractiveness of the Museum, too, the walls are hung with a series of views of old Leicester, and of its historical buildings, and with arms, and a general collection of curiosities.

One unusual feature in the Museum is an assemblage of coped tombs or coffin-lids, with raised crosses and other devices, from Little Dalby Church and from Leicester; two stone coffins, one of which has a raised cross on its lid, and a stone coffin, also with raised cross on its lid, from Elmhurst (presented by Lady Byron), which, when found, contained a human skeleton and the skeleton of a dog. There is also a series of casts of the remarkable external sculptured frieze from Breedon Church.

The "Sculpture Room" contains a number of casts of life-size statues from the antique, and other casts; and in the "Lecture Hall," besides a number of busts of eminent men, among which are some local worthies, is preserved the fine marble statue of 'Religion,' by Roubilliac, formerly belonging to Queen Adelaide, and afterwards to Earl Howe, by whom it was presented to the Museum.

It may also be noted that an excellent and highly-interesting Egyptian mummy, with some sepulchral slabs, and other remains of that period, are preserved; as is also a collection of raw materials from the Exhibition of 1851, and a series of examples of the progress of engraving.

It remains only to say that the Leicester Museum is under the management of a very watchful, liberal-minded, and unusually-gifted Committee, each department having its special Honorary Curator, all of whom are gentlemen of the highest scientific and literary attainments; and it has the good fortune to be under the care of a skilful and painstaking Curator, Mr. Wetherhead, to whom the public is much indebted for the very useful and legible labelling and arrangement of the specimens. The Museum is certainly, both for the extent, and for the variety and interest, of its collections, one of the best provincial institutions of its kind in the kingdom, and it eminently deserves the most liberal and extended support.

THE ROYAL ACADEMY.

EXHIBITION OF OLD MASTERS.

THE further these exhibitions proceed in their annual course, the more distinctly will it be felt that they most worthily supply those of the late British Institution. In the choice of works now hung there is conspicuously a discretion which places before us each picture on its own extraordinary merits, though even a pedigree of possession is wanting. It is scarcely to be thought that this selection can have been made without a particular design: if it have, it is a grand compilation of the happiest accidents. It seems to profess that the world is weary of *chefs-d'œuvre*, and to show the way whereby the glories of painting have been reached by genius of diverse shades. It is a collection of curiosities, if you like,—reflecting in no wise the pedantry of the art, but setting forth everywhere a struggle upwards; for we are surrounded by much that has been painted "in the dark." Thousands will say that Titian or Rembrandt did better than this, and why do we not see their best works? This is precisely what the student would avoid—he has been accustomed to contemplate these men in their highest state, and is glad of an opportunity of convincing himself that they passed through an ordeal of drudgery similar to the weary apprenticeship which he himself is still serving. Thus the Academy of to-day is the student's paradise; he may here take heart, and gain help in whatever direction his tastes and feelings lead him. He finds himself here amid memorials of men in whose renown he sees no speck to signify that in their difficult career they had ever been well-nigh borne down by despair. The collection speaks comfortably to all who have fallen into the delusion that the greatest painters had no weaknesses. We note mistakes in the catalogue, but we have never met with the first edition of a catalogue without errors. There are 274 pictures, conspicuous among which are the contributions of the Queen, the Duc d'Aumale, Mr. Pender, Mr. Henry Bicknell, Mr. Thomas Baring, M.P., the Duke of Buccleuch, Sir Richard Wallace, the Duke of Devonshire, Sir Coutts Lindsay, the Foundling Hospital, and, of course, a list of others necessarily long to contribute so many works.

We hail with a greeting of sincere welcome the presence of so many celebrated pictures. They meet us with a freshness proportional to their respective terms of absence, and which to describe would be to assume they were novelties to the public. Of these may be mentioned, 'The Life-School of the Royal Academy,' containing portraits of the first members, painted by Zoffany; Sir Thomas Lawrence's masterpiece, 'The Daughters of C. B. Calmody, Esq.,' which, having been engraved under the title of 'Nature,' had a European popularity; Hogarth's 'March of the Guards to Finchley,' and his 'Portrait of Captain Thomas Coram'; 'The Infant Academy,' Sir Joshua Reynolds, and by the same, 'The Portrait of Garrick between Tragedy and Comedy,' and 'Nelly O'Brien'; 'Mercury and Herse,' by Turner, a grand landscape, but little known to the public, although painted as a companion to 'Crossing the Brook,' to which it was preferred by Turner himself. There are also Rubens's famous 'Rainbow' landscape, which is said to have been in the collection of Prince Rupert; 'The White Horse,' and other landscapes, by Constable; 'The Penny Wedding,' 'Blind Man's Buff,' and others

by Wilkie; 'The Canterbury Pilgrimage,' by Stothard, &c.

The exhibition is designated generally as works of the old masters; and in order to vindicate its pretension to this title, the premises of its claim may be stated in a few of the headings wherein it is set forth. They have been all looked out as curiosities of the Art; many are of surpassing beauty—all are irresistible in their fascinations. It is not with a list of names we have here to do, but a selection of pictures strongly savouring of the salt of the old schools, and on which is based their claim to the distinction of antiquity. One of these were enough for an evening's lecture, therefore it will be understood that the justice we are enabled to do them is of the scantiest. We turn, therefore, to Gallery No. V., and note 'The Adoration of the Virgin' (217), Fillipino Lippi; 'Christ Disputing with the Doctors' (218), Mazzolini da Ferrara; 'The Virgin and Child—Angels on either side' (221), Hugo Vandergoes; 'A Legend of the Madonna' (222), Bernard Van Orley; 'The Legend of the Wounded Hart' (224), Lucas Van Leyden; 'A Bishop beholding a Vision' (227), Joachim de Patinier; 'The Infant Saviour' (228), Domenichino; 'A Virgin and Child under a Canopy' (229), Mabuse; 'The Infant Jesus in the Manger, with the Virgin and St. John the Baptist' (232), Sandro Botticelli; 'The Adoration of the Magi' (233), school of Van Eyck; 'A Virgin and Child' (234), John Van Eyck; 'A Virgin and Child' (235), Carlo Crivelli; 'A Holy Family' (237), Garofalo; 'Herodias's Daughter' (238), Pinturicchio; 'The Call of Levi,' Quentin Matsys; 'St. Sebastian' (240), Jacopo Palma; 'Two figures—a study' (242), Andrea Mantegna; and others not less interesting and valuable; and after contemplating these we are again conducted into the light of history. Although distributed through the galleries are many works of equal antiquity.

We now turn to the splendours of the great room, wherein, occupying a place of honour, is a very small 'Virgin and Infant Christ' (95), by Raffaele, bright and gem-like, but without connecting itself in any wise with other similar works by the master. Indeed, the more we see of the pictures of the disciples and followers of Perugino, the more do the works of the last win on our affections. This one is flanked in touching and ingenious contrast by two of Holbein's finest and best preserved portraits (94 and 96), those of Sir William Butts, Principal Physician to Henry VIII., and Lady Butts, who strives to look her dignity to the full. The sunny glow which warms us up to these two portraits is instantly extinguished by Van Dyck's famous profile of Henrietta Maria (graciously lent by the Queen), the icy coldness of which is equalled by only one other of Van Dyck's works,—his own portrait at Florence, that with the gold chain baldric. It is right to say that here we are in immediate presence of certain very remarkable Spanish pictures, notably 'St. Francis at his Devotions' (93), by Zurbaran, in looking at which the visitor cannot help fully sharing the moving earnestness of the painter, and feeling the intense passion of the saint: here are seen, by striking comparison, the very diverse feelings with which different men approached work alike in sentiment. The comparison is established by a 'Holy Family' (97), by Ribera, and 'The Charity of St. Thomas' (98), by Murillo, both of them pictures of rare excellence and beauty. The eye will be attracted by a charming idea of Nicolas Poussin, called, 'Shepherds discovering an Inscription.' They are cer-

tainly examining a tree, and if it be so, they must surely have found the name of *Cenone*, which she so touchingly reminded Paris he had carved on a tree. Side by side with all the incontrovertible evidence that every eminent painter leaves us of his great powers, there are also attestations of what he cannot do. Here are two studies, one a 'Portrait of the Burgomaster Palekan' (90), the other, 'The Wife and Children of the Burgomaster Palekan' (101), wherein, to instance the absence of Rembrandtesque quality, it is scarcely necessary to refer to the magnificent portrait of the painter's mother in another room. One of the most brilliant examples of Van Dyck is a full-length 'Portrait of the Wife of Philippe le Roi' (128). She is described as only sixteen, but the artist having painted her up to the full bloom of womanhood she looks older. In 115 we have a 'Salutation,' by Sebastian del Piombo by whom also are other works; but they are not of those whence we seek a justification of Michael Angelo's opinion of the powers of this painter. By Titian is (114) a sketch evidently a preparatory essay for a larger picture: it is called 'La Gloria,' and shows the Father and the Son sitting in Judgment. The impersonations are not numerous, being intended simply to typify the orders of the human race. But there are others in which the master pronounces himself more distinctly, as (72), 'The Portrait of Alessandro de Medici,' well known as the Hampton Court picture, and 'Diana and Actæon' (73), large and loosely finished; and suggestive of this master is another (116), called a study of a head, and described as of the Venetian school. It is a head and bust with a hand introduced; and inasmuch as there was a great peculiarity in the drawing of Titian's hands, the same character is observable here; but as he had many imitators, among whom Bonifazio will occur to the querist, the question of authenticity cannot be determined by any speculative decision.

From Titian we turn to Leonardo da Vinci, as represented by a 'Virgin and Child' (117), small and dark in tone. It is a relief to meet with anything diverging from the beaten path pursued by all painters of Madonnas. Being a modification of the features of Mona Lisa, portraits of whom Leonardo has left in such perfection among his drawings, it can scarcely be said that such a cast of feature is suited for a Madonna. He even in his time has felt this; but whither to turn for a change? 'The Expulsion of Heresy' (121), Paul Veronese, is that extraordinary picture from Hampton Court, so well known as not to require any description. A 'Rape of Europa' (126), by Titian, must not be forgotten. It is apparently a study for a larger work, and in parts is very vaguely painted, but yet possesses all the beauty of Titian's composition. In Hilton's grand version of the subject he seems to have hit upon the same idea, but his superb design leaves this sketch far behind. Rubens's magnificent 'Rainbow' landscape (125) has deservedly a very conspicuous place where it may be examined most satisfactorily. We see this picture very much in the key in which Rubens left it, but the same remark will not apply to the National Gallery picture. The distant portions of this work remind us forcibly of Rubens's wish that he might be Poelemburg if he were not Rubens, though in his landscapes we are continually reminded of Titian. There are in the gathering two smaller landscapes by him. From this picture we pass to Turner's 'Mercury and Herse,' the property of

Mr. Pender, which is noted in the January number of the *Art-Journal* in a description of the collection of this gentleman. That work alone is worth many visits to the Royal Academy as one of the great stars in the crowning glory of a man's lifetime. It was preferred by Turner to 'Crossing the Brook,' and being so recommended to Sir John Swinburne, the latter purchased it and removed it to the seclusion of his seat in Northumberland, where it remained comparatively unknown. From this we pass worthily to Mr. Bicknell's Turner, 'Palestrina' (11), another of the master's prodigious essays, where he steps beyond the narrow teaching of all recognised canons, and realises a fragment of the golden age, as poets have failed to describe it. A valuable landscape also conceived in another feeling, is Constable's 'White Horse' (118), one of that series which exercised such a marked influence not only on our own landscape Art, but also on that of other countries. 'Calypso' (137), by Francis Danby, A.R.A., we have always regarded as the perfection of the material manner professed by that artist. The goddess is on the sea-shore weeping the departure of Ulysses. The time is sunset, and her person is lighted by the glowing beams of the sun. Near this hangs a 'Portrait of Mrs. Robinson,' by Reynolds (143). It is pale, but still one of Sir Joshua's most lovely heads. The lady was of rare personal attraction, and sat also to the famous 'Jack Smith,' the crayonist, who was then living in King Street, Covent Garden. In the Great Room are also Wilkie's 'Penny Wedding' (130), and his 'Blind Man's Buff' (132), both lent by the Queen. These pictures are in perfect condition, which cannot be said of those of his works painted more recently, when this artist fell into the error of using such a profusion of asphaltum.

In room No. 1 is Etty's diploma picture, 'A Nymph surprised by Satyrs' (30), which contains some of the best and the worst of his work. Genial Etty was the idol of the students of his day, but even they who saw the greatest virtues of the painter's Art in everything he did, could not reconcile themselves to this nymph; while they were quite right in extolling the satyrs as far beyond anything that Titian or Rubens had ever done in this way. There are also by Etty 'The Triumph of Cleopatra' (23), and 'The Rape of Proserpine' (42). Wilkie's 'Letter of Introduction' (34) derives double interest from the story which the artist himself tells in reference to it. It is one of the stars of the princely collection of Mr. Mendel, of Manchester, which has been described in the *Art-Journal*. Again, and in a fine light, we are gratified by a sight of poor Hilton's 'Ganymede' (36), the grandest version of the subject that has ever been painted. He never condescended to portraiture, but to his faithless Clio who so cruelly jilted him he was faithful unto death. There, most benevolent and excellent 'Captain Thomas Coram,' (36) we salute with the profoundest sympathy and reverence. Hogarth has worked here under inspiration; both sitter and painter have been fortunate in each other. As the story of a heart, it is one of the most eloquently pathetic portraits that ever was painted. Here both Coram and Hogarth come forth into the daylight; both as far as this picture is concerned are lost in the twilight of the Foundling. Another intensely vibrating chord is touched by 'Minding Sheep on Mousehold Heath' (33), Old Crome, by whom also are 'A View near Thorpe' (38), 'A View near Woodbridge, Suffolk' (14),

and others. The examples here tell us more of John Crome than ever he would believe of himself. It is painful to look on these small pictures by a man of such eminent ability, who really never attempted anything equal to his powers. He seems not to have suspected the fact that he was in Art the nearest relation Albert Cuyp has ever had. These minor works are beautiful, but we read in them the sorrowful conviction of what he might have been; for now and then he surpassed Ruysdael, sometimes induced comparisons with Mindert Hobbema, and was never very far behind Cuyp. Still in the same category, by that pattern to students, William Mulready, are some early works which are more instructive than those of his later time. As 'An English Landscape' (39), 'The Village Buffoon' (146), and a 'Scene on the Thames' (250), which were painted, that is the landscapes, when he was casting about uncertain what direction to pursue; the theatre of his action being then Hyde Park, Kensington, the unoccupied sites about Russell Square, and other places. We may in the same breath refer to Sir A. W. Callcott's well-known picture 'Morning'—a landscape (21), to remark how frequently painters mistake the bias of their powers. This picture contains much of that sweetness and elegance which so eminently distinguish Callcott's works, and which have never been surpassed. He knew not in what direction his talent lay; he had laid himself out as a portrait-painter, but from a sketch he made on Hampstead Heath was induced to devote himself to landscape. There were four of these aspirants; with Mulready and Callcott was John Varley; these are gone, but the fourth still lives—a very aged man, John Linnell. Again of our school, though the French claim him, is Richard P. Bonington, by whom is 'St. Valerie, on the Somme' (29), a small silvery picture of infinite beauty. Reynolds's 'Portraits of Mrs. Hoare and Child' (7) must be signalled as of the most simply beautiful Sir Joshua ever painted. It is conceived much in the feeling of 'Innocence,' in the collection at South Kensington. Coincident with the spirit which seems to have directed the selection, we have by Collins 'The Cherry Seller' (10), which falls into the same class as 'The Stray Kitten,' and 'The Pet Lamb.' Collins is universally known as a painter of sea-shore scenery; but he appears here as dealing with rustic incident. Among the portraits of painters, the most remarkable is that of Wilkie (17), painted by himself, which presents him to us as differing widely from all conceptions conveyed by other portraits. While we see Miss Wilkie in almost every picture he painted, and himself, as we infer from what he has said, in the 'Letter of Introduction,' and extending through his early series, we cannot recognise this head anywhere, save, it may be, in the 'Jew's Harp.'

In gallery No. 2, Reynolds's 'Infant Academy' (47) is one of the most attractive works; and near it hangs, in very painful detail, 'The Martyrdom of St. Agatha' (48), by Guido, the cast of which is very similar to that of 'The Death of Cleopatra.' This picture is finished with extraordinary care, and worked into infinite softness. It may be remarked, indeed, that Guido dwelt with especial fondness on these and other similar subjects. Here, as in the 'Cleopatra,' we have the head of Niobe, from which he had drawn so long, that everything he did suggested Niobe or someone of her children. As a work of Art it is admirable; had the subject been less painful, it is probable it had not been of such excellence. Barocci's

'Noli me tangere' (54) is a strange misconception, whereby all the proprieties of the situation are outraged. As we see in his masterpiece at Florence, the 'Descent of the Saviour to Limbo,' Baroccio had yielded to the fatal intoxication of the praise heaped on him for his painting of the nude, and he seldom rose superior to vulgar ostentation. We have also in this room Sir Peter Lely's 'Comtesse de Grammont,' and in a much better light than at Hampton Court. There are others of his portraits of ladies here, but all coincide in an expression extremely objectionable; while his men are entirely deficient of masculine dignity,—see his portrait of the 'Lord Chancellor Clarendon' (31). Among the most remarkable portraits in the collection is a group of three, by Palma il Vecchio, said to be those of the artist's three daughters, who are engaged in a musical exercise. The painter has evidently had the 'Graces' in his mind when working out this group; indeed, none but a doting father would have presented three such models as Graces. The picture, however, is the work of a master. The brilliant simplicity of Van Dyck's portrait of 'Isabella Clara Eugenia, Viceroy of the Netherlands' (64), cannot be surpassed, and while the work is an acknowledged portrait, it is yet more, being also a valuable picture. In gallery No. 4 are some fine examples of Cuyp, as 'A River Scene' (147), a landscape, (153), 'The Siege of Breda' (162), and others. When we look at these very charming works, it is incomprehensible the powers of this great painter should have been so entirely ignored by his countrymen, that he remained unknown until a speculative pedlar, named Grand Jean, brought to England a few specimens of his quality, which caused his productions to be sought for with unexampled eagerness. This accounts for the number of fine Cuyps in this country. 'A Lady and her Page' (148) is one of Terburg's satin-gown studies; the picture wants what is called cleaning, but the operation would be perilous. A picture called a 'Court-yard Scene' (177), by Berkheyden, is one of the most extraordinary architectural studies ever painted. Besides these named, are numerous very remarkable productions, many of which are qualified in a manner to render them exceptions to the common rules of practice of their respective authors. And we observe this character throughout the selection. This exhibition of "old masters" is much the most interesting that has yet graced the walls of the Academy.

ART IN AMERICA.

It will, no doubt, astonish many of your readers to learn that Art occupies even a small place in the thoughts of the go-a-head Yankees; but, however unexpected the announcement may be, it is none the less true. Only a few years ago the Fine Arts were almost unknown here, and there appeared but little chance that they would flourish among us for a very long time. Something, however, in the national temperament seems to suit us for effecting rapid moral and physical changes. By some process difficult to explain, the germ of Art was sown in the country, and has grown up suddenly to large proportions, like the beanstalk in the fable, without any apparent power being at work to account for the result. Not alone have we become generous patrons of foreign Art, but we are in process of creating a native school that promises to develop the latent artistic power of our people. Considering the few opportunities of culture, and the almost total absence of schools devoted to Art, the progress which has

been made by some of our landscape-painters is really astonishing. Men like James Church, Hart, and Sontag, can present themselves with honour as the pioneers of the unborn army of artists whom this country will yet produce. With the exception of Luns, who models himself after Daubigny, the other men owe little to the European schools. Nor is there any trace of any influence but that of nature in their works, which, often deficient in the higher technical skill, have always the advantage of containing internal evidence of a close study of nature. The weak point of American painting is want of force and decision in the colour-treatment. Our artists seem to lose themselves in the careful copying out of details, and so miss the strength which can only be found in painting boldly the masses of light and shade. This defect imparts a feebleness to most of our paintings which at once becomes evident when placed beside good examples of the European schools. In place of seeking to remedy this shortcoming, too many of the landscape-painters aggravate the evil by having recourse to a kind of poetic sensationalism in the treatment of autumn subjects which has a tendency to still further weaken the force and directness of their colour. Time and influence of foreign schools will, doubtless, check this evil.

The most interesting event in Art-circles for some time has been the sale of a fine collection of paintings belonging to Mr. Alexander White, of Chicago. This gentleman was a prosperous merchant in the garden-city, and indulged his taste for the Fine Arts by gathering works of the best-known European artists. For this purpose he made several pilgrimages to Europe, and had scarcely returned from his last trip with newly-acquired treasures, when the terrible conflagration of Chicago occurred. His numerous stores were reduced to ashes, but fortunately his residence, situated some miles from the city, was not injured. Wishing to realise the money he had invested in works of Art, he brought his pictures to this city some weeks ago, and placed them on exhibition. Including examples from nearly all the modern European schools, and most of the well-known artists of the present day, the collection excited general interest, and quite eclipsed the "National Academy of Design," which opened about the same time. It must be admitted that the "Academy" looked very like a primary school by comparison. The critics and connoisseurs did not hesitate to pronounce Mr. White's paintings the finest collection in America. Boughton's 'Chapter from Pamela' excited special attention, and even the most critical were charmed by the sweetness and simplicity of the composition. Carl Hubner's 'Charity,' and Chaplin's 'Little Coquette,' were also great centres of attraction. Gérôme, Meissonier, Vibert, Zamorois, Rosa Bonheur, Jalabert, Frère, Hubert Bougureau, Koek-koek, Verboekhoven, Daubigny, and Toulmouche, with a host of other artists of European fame, were represented in Mr. White's collection. Boughton's 'Pamela,' sold for \$2,000. Meissonier's 'Cavalier,' a water-colour, for \$1,100; Jalabert's 'Orphans,' \$1,950; Roybet's 'Standard-bearer,' \$1,360; 'Market-scene in Amsterdam,' by Van Schendel, \$2,000; Bougureau's 'Pet Bird,' \$2,925; 'The Love-letter,' by Von Bremen, \$2,000; 'A Study of Flowers,' by Robie, \$1,675; Camphausen's 'Morning Prayer,' \$2,075; Hubner's 'Charity,' \$2,875; and Chaplin's 'Little Coquette,' \$3,250. The sale realised in all \$91,000: in this country an enormous sum of money. This is the very best proof of the strong Art-taste that is rapidly developing itself among our people. It only requires a few years of prosperity to place us foremost among the patrons of Art. At present it is fashionable to be something of a connoisseur, and we may look for a large increase of purchasers from this, if from no other, cause. It is worthy of remark that while we import almost every other class of production from England, it is very rare to see an English picture in our galleries. Perhaps it is because we take our fashions from the Continent, and Art among us is as yet only a fashion.

New York. HIAWATHA.

OBITUARY.

JOSEPH GILLOTT.

So far back as the year 1846, in the series of papers entitled "Visits to Private Galleries," which, by the way, has been continued at intervals to the present time, we thus wrote:—

"In a city where toil and industry are more perfectly developed than in any other place on the globe—where every one appears bent on the universal pursuit of gain—it is, nevertheless, true that the native school of painting is more extensively and effectively encouraged than in other places where fortune is the adjunct of ease.

"The present collection is a sound proof of the assertion. The name of Joseph Gillott, known in every counting-house as the greatest manufacturer of steel-pens in Europe, is also known to our greatest artists as one of their most liberal patrons; and, what is still more gratifying, as a purchaser of their finest productions direct from themselves. Mr. Gillott is but one of many in the town of Birmingham who have proved themselves solid friends of the British School."

He of whom this was said a quarter of a century ago, died, at his Warwickshire residence, Edgbaston, on the 5th of January, in the seventy-third year of his age. Mr. Gillott was one of those men who in an age of great manufacturing industry, are often found to raise themselves from a very humble position to one of wealth and social influence. From a local paper we get some idea how he accomplished it.

He (was born at Sheffield, in 1799, of parents whose daily labours earned for them and their young children their daily bread. "At a very early age his busy brain and nimble fingers enabled him to contribute very largely to the support of his family, and he was noted as one of the most skilful hands in the forging as well as the grinding of knife blades. About 1821, when trade was depressed at Sheffield, he resolved to remove to Birmingham, and on his arrival here is said to have entered an inn, which he afterwards purchased, and of which he preserved the bench whereon he first sat when he entered his adopted town. His earliest employment in Birmingham was in connection with the then popular light steel toy trade, for buckles and similar ornaments were in great demand. Some of his early works he had carefully preserved with honourable pride as examples of his workman-skill half a century ago.

"His inventive genius and untiring industry were soon applied to a branch of business of which his clear sagacious eye could never have foreseen the future realised in our own time. Steel pens had been made in Birmingham, and in Sheffield too, in small quantities, as mere luxuries, and at enormous prices, no one even dreaming that they were destined to supersede 'the gray goose quill.' The pens which were made were of a simple form, cut out from sheets of steel by shears, and trimmed into shape by slow and troublesome processes, and in close imitation of a quill. Their unusual hardness was a great bar to their popularity, and Mr. Gillott ingeniously increased their elasticity by cutting three slits instead of one. His greatest invention was, however, the adaptation of machinery to the manufacture of metallic pens. He found the 'press,' which has long been so important a machine in making buttons and other Birmingham goods, was especially adapted, not only to cutting-out, but to slitting,

bending, and marking pens, and thus securing a large production at the lowest rate. For some years he kept his processes secret, and worked with his own hands early and late in producing pens to meet the ever-increasing demand. . . . An old woman who helped him in his early works used to tell how they 'bled' the pens in a common frying-pan over a garret fire; and it is an honourable trait in Mr. Gillott's character that this old workwoman was pensioned by him in her old age till her death."

Our space will not permit us to follow our contemporary through the many remarkable and interesting phases of Mr. Gillott's commercial career. Step by step his business increased till he found it necessary to remove it from one spot to another more commodious, till finally it was located at the now famous works he erected in Graham Street, Newhall Hill, Birmingham. "The simplicity, the accuracy, and readiness of the machinery employed enabled him to produce steel pens in large quantities and to sell them at high prices, so that fortune flowed in upon him with wondrous rapidity. He has even been heard to declare that on his wedding day he made seven pounds four shillings by producing a gross of pens, which he sold at a shilling each. Until the last two or three years he took an active part in his enormous business, extending over every part of the globe. He personally looked into every department, and was familiar with every detail. He might even be seen very late in life handling some of the old familiar tools, although little further ingenuity was needed, for the machinery at first devised has remained almost unchanged for nearly fifty years. His acuteness, and readiness, and orderliness, and power of organisation were as remarkable as his mechanical genius and skill."

But it is in his character as an Art-collector that the name of Mr. Gillott demands a place in the columns of our journal. Fifty years ago he began to turn his attention to pictures—chiefly those by the "old masters," or assumed to be so; and, it is said, that when money was not readily available, *he would exchange pens for paintings*. By degrees, however, his mind was diverted from old canvases to new, and he made the acquaintance of English pictures and English artists, adding year by year to his possessions till his gallery became one of the most extensive and richest in the kingdom, containing some of the best examples, both in oils and water-colours, of the most distinguished artists of his time. In Turners and Ety's the collection is remarkably strong; but it shows immense variety, and all good, for he was determined to have nothing inferior, no matter what might be the cost or the labour of acquisition. To enumerate even one half of what he obtained would, at this present time, occupy far more room than we can afford. When we visited his house it contained twenty examples of Etty, seven fine pictures by Turner, eight by W. Müller, &c. &c.

For some time past he had, we understand, been adding a noble room to his house at Stanmore, near Harrow, for the purpose of a picture-gallery: intending to remove the major part of his collection thither when it was fit to receive the works. At this early date nothing, so far as we know, has been ascertained respecting the disposition of Mr. Gillott's immense property, nor what will be the fate of his gallery of pictures. A rumour has, however, reached us that the latter are to be brought to the hammer absolutely: we

shall be surprised to find this the case, and no provision made for enriching the town where his wealth was acquired with some of his Art-treasures.

THOMAS SUTCLIFFE.

Visitors to the Gallery of the Institute of Water-Colour Painters will hereafter miss from its walls the works of this landscape-painter, whose death occurred in the month of December last. His pictures are not of the highest order; but they gained, as they merited, attention from their truthfulness and poetic feeling. Mr. Sutcliffe was a native of Yorkshire, and lived many years in the neighbourhood of Leeds, and latterly at Whitby. We understand that a sale of the works left in his studio will be held ere long, at Leeds, for the benefit of his widow and six children, who are left with but scanty provision.

CHARLES JAMES RICHARDSON.

As an occasional contributor to our Journal of papers bearing on his profession, that of an architect, we cannot record the death of Mr. Richardson, on the 20th of November last, without an expression of regret. In 1868 we published a series of designs by him, with explanatory remarks, on Cottage and Villa Architecture; and in some former years he used his pen in our service. Perhaps he was better known professionally by his writings than by the edifices he had erected. He was the author of a large number of valuable illustrated works on architecture and decorative ornament; as, for example, "Studies from Old English Mansions, their Furniture, Gold, and Silver Plate," in four folio volumes; "Original Drawings and Sketches of Elizabethan Buildings, Furniture, and Silver Plate," also in four folio volumes; "Observations on the Architecture of England during the Reigns of Elizabeth and James I.," "Old Title-pages, Ornaments, Prints, &c., collected by C. J. R.," with many others.

Mr. Richardson died at his residence, Carlisle Terrace, Kensington, at the age of sixty-five.

CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

PICTURE FORGERIES.

SIR.—A gentleman submitted a picture to me, a few days since, for attestation as my work, which I saw at once was a poor copy. He told me he had given a good price for it. It was handsomely framed and glazed, with the subject written on the frame above the picture, and underneath "W. E. Frost, R.A."! Now, whoever put that on the frame must have known it to be a forgery. The gentleman said he should get his purchase-money back from whom he bought it, "a respectable dealer" (though not a *learned* one), so I suppose it will be traced back to the original forger. There is no knowing how, or to what extent, this system is carried on by innocent, though ignorant, dealers. I have known several instances of my own name *borrowed* for an occasion; I have seen it at Christie's even! Of course it is not their duty to guarantee every picture sold by them. In these cases, gentlemen are cheated out of large sums, and the artist's reputation suffers. I dare say these counterfeits hang on walls for years, and are not proved to be so, until they come to the hammer. I wish picture-buyers who have the least doubt of the genuineness of pictures would write to, or submit the work to, the painter. I should always have pleasure in giving my opinion, and feel obliged to them in the bargain.

38, Fitzroy Street.

W. E. FROST.

SELECTED PICTURES.

FROM THE PICTURE IN THE COLLECTION OF FRANCIS FULLER, ESQ.

THE WOMAN OF SAMARIA.

H. Tidey, Painter.

T. Sherratt, Engraver.

A FEW years since Mr. Fuller, the owner of this picture, gave commissions to several artists of repute, for a series of sacred subjects, with the object, we believe, of having them engraved for an illustrated edition of the Bible. The purpose, however, was from some cause or other abandoned, but as the result, several works were executed, and this is one of them. There are few of our artists who, from their peculiar idiosyncrasies, if such a term may be permitted, are better qualified to treat appropriately a scriptural subject than Mr. Tidey, whose pictures of this class in the Institute of Water-Colour Painters have—till within the last two or three years, when he appears to have abandoned his old themes—gained him much distinction. He has great refinement of feeling combined with real poetic sentiment, and these qualities are carried into all his compositions whatever narrative they illustrate. His triptych entitled "The Night of the Betrayal," exhibited in 1864, is, taken as a whole, a very noble work; for solemn dignity of expression and real devotional feeling, there are few, if any, of our modern artists who could do equal justice to such a theme.

"The Woman of Samaria" was exhibited at the Institute in 1868. The artist has here dealt with the subject in a novel manner. Pictures of Christ and the Woman of Samaria have been frequent enough, both by the old masters and by those of modern times; but invariably they represent Christ at Jacob's Well, holding that wonderful dialogue with the woman that came to draw water, recorded in the fourth chapter of St. John's gospel; in which He spoke to her of the "well of water springing up into everlasting life," and revealed his knowledge of her history. But Mr. Tidey's picture opens up another scene: the woman has left her water-pot by the well, and returned to the city to her friends with the invitation,—"Come, see a man which told me all things that ever I did: is not this the Christ?" This is the point in the sacred narrative indicated in the composition. Laying her hand on the arm of one of the men of Sychar, she directs their attention emotionally to the spot just left, as she tells the surrounding group what she has seen and heard. Her story is received, by some with astonishment and incredulity; by others with undisguised anger; the latter feeling is specially noticeable in the face of the man standing at the woman's side, and in that of the farthest figure in the left-hand group. Yet the sacred record informs us that, "they went out of the city, and came to him."

Passing from the immediate allusion to the subject of the composition, and regarding it merely from the artistic point of view as an illustration of Eastern life in a remote age, it may be remarked that the whole design is very attractive, and that each figure shows merits peculiar to itself. The attitude and drawing of each have had due attention; so also have the costumes, which are rich and luxuriantly displayed. How far the artist has studied the topography of Sychar, or Sychem, we cannot undertake to say; and the surrounding architecture is not rendered quite intelligible to us; however, both scenery and buildings combine with the figures to form a most attractive and beautiful picture.



H. TIDY, PINX

T. SHERRATT, SCULPT

THE WOMAN OF SAMARIA.

FROM THE PICTURE IN THE COLLECTION OF FRANCIS FULLER, ESQ.

LONDON, VIRTUE & CO



THE PUBLICATIONS OF THE RELIGIOUS TRACT SOCIETY.

We give on this page two engravings, selected as fair examples from several works issued by this Society. As works of Art, they are surpassed by none of the best issues of the season—which, however, has not been remarkable for advanced excellence. It is something that publications, the main purpose of which is to give a great deal at small cost—addressing not the few, but the many—should minister to refined taste and progressive Art-knowledge; that we should have, with sweet Christian teachings, practical lessons in the highest of our duties, loving lures to goodness, solemn warnings against evil, and apt and familiar, yet impressive examples to imitate—that we should have with all these useful instruction in Art—which may always give pleasure to young and to old. Of a truth, not only is the Gospel preached to the poor, the very poorest are nowadays supplied with pictures that a few years ago could have been obtainable only by the rich. The majority of the publications of this society are intended for "the masses," to grace the parlours of the humbler class; but they may adorn the drawing-room table of the rich; they are good enough for any order of readers, no matter what may be the number or extent of the wealth they enjoy. We might print a very long list of these issues; it would exhaust the space we can allot in a brief notice; it is easily procured, however, by application at the establishment in Paternoster Row. Each tract, or each book, has an edition of many thousands; and there is no one of them that may not be read with great pleasure and with large profit.

We can but give a glimpse at two of them. "THE SEVEN GOLDEN CANDLESTICKS" is a history of the Seven Churches of Asia Minor. The theme will ever be one of deep interest to all Christians; it has been well to place it in the hands of a Christian scholar—the Rev. H. B. Tristram, LL.D. The history of each church—its earliest and its latest condition, its old glories and its existing ruins—is given with graphic force; the writing is clear and sensible, yet comprehensive, and the numerous illustrations are thoroughly good works of Art.

"THE CIRCLING YEAR" is a collection of scraps in prose and verse; but they are scraps judiciously selected, some original, some borrowed, but all have a moral, and each is a teacher; most of them are of one page, and some, such as the Easter Hymn, and Christmas Carol, have the accompaniments of music. The book is extensively illustrated by wood-

gravings, and several coloured prints; the Art is good, and so assuredly is the literature: moreover, it is well



THE SITE OF LAODICEA.

printed on fine paper, and gracefully bound. It will take high rank among the season's gift-books to the young



VENERABLE BEECH TREES.

of both sexes.—We are compelled to limit our notice to these two books; others we shall review hereafter.

CELEBRATED CHURCHES OF EUROPE.

No. XV.—PISA CATHEDRAL, &c.

TIME was when Pisa ranked among the foremost republics of Italy; her armies contended successfully with those of the Moors of Barbary, while her navy disputed the empire of the sea with the galleys of Genoa. In 1114 she sent a large armament of three hundred ships of various sizes, having on board thirty-five thousand men, and nearly a thousand horses, to wrest the Balearic Islands from the hands of the Moors, who then held it. They accomplished their purpose, and returned to Pisa with the son of the Moorish king as their prisoner. In 1284, during the fourth war between Pisa and Genoa, the fleet of the former republic was defeated by the Genoese, under their famous admiral, Oberto Doria. Six years afterwards Conrad Doria attacked the Porto-

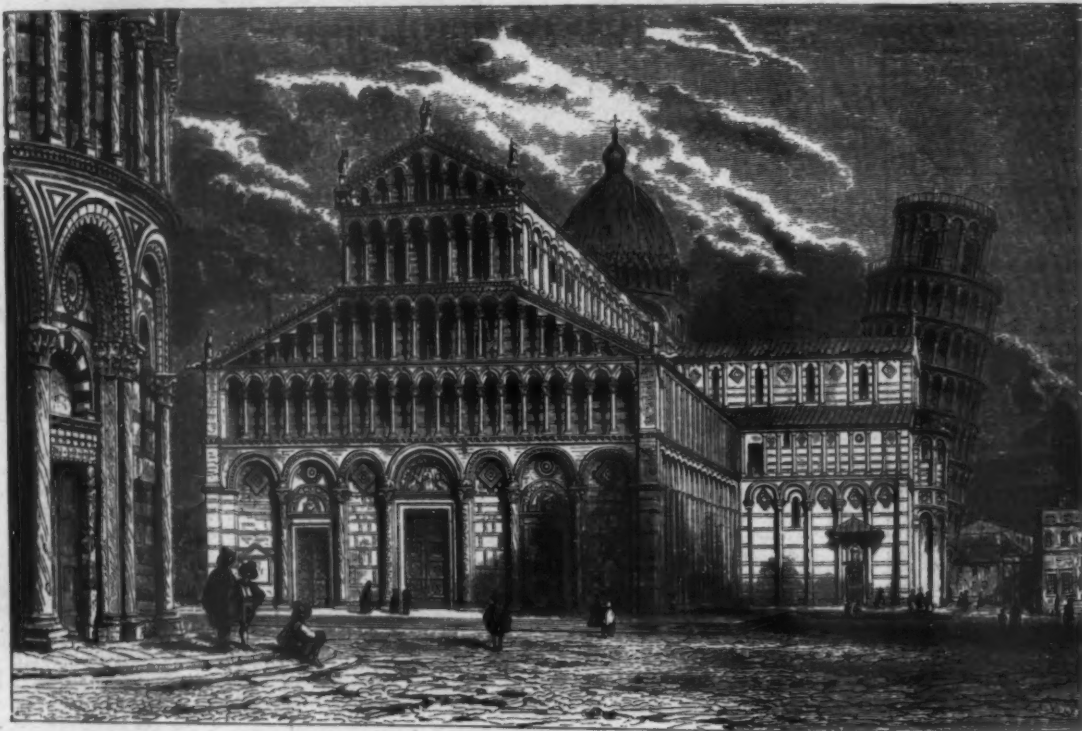
Pisano, destroyed its towers, and sunk ships filled with stones at the entrance of the harbour. From that time Pisa completely lost her rank as a maritime power, after a glorious career of four centuries, leaving Genoa and Venice to contend for naval supremacy in the Mediterranean.

"If the traveller from England," says the compiler of Murray's "Handbook for Northern Italy," "were merely to see *Pisa la Prudente*, and then return home again immediately, seeing nothing else, the time, trouble, and expense of the journey would be well bestowed. The noble group formed by the *Duomo*, the *Baptistery*, the *Campanile*, and the church of *Campo Santo*" (the group represented in the engraving below), "rise in solemn tranquillity from the green meadow of close shaven turf, apart from all the ordinary habitations of man. The towers, the temples, and the sepulchre form a city of their own; their forms standing out in the yellow glory produced by the full effulgence of the Italian sun and sky."

Commenced in 1064 by the architect

Boschetto, or Buschetto, a Greek, and continued by Rainaldo, who, however, is supposed to have executed only the decorative sculptures, the *Duomo*, or Cathedral, of Pisa was consecrated, in 1118, by Pope Gelatius II. The style of the edifice is Romanesque; it consists of a nave, with two aisles on each side, transepts, and choirs. Its bases, capitals, cornices, and other parts, are fragments of antiquity collected from different places, and here brought together with great skill by Buschetto. The plan of the church is a Latin cross. The engraving shows the front elevation. In 1596 a fire, caused, it is said by the carelessness of a plumber, did very considerable damage to the structure.

Internally, the Cathedral has a most imposing aspect. Twenty-four columns of red granite support the roof of the nave: these columns are presumed to be antique: circular arches of blue and white marble, in stripes, rest on the Corinthian capitals of the columns; in the aisles the arches are pointed. The roof, added after the fire, is



PISA.

flat, with compartments and rosettes richly carved and gilt. But perhaps the most striking part of Buschetto's work is the cupola, resting upon arches springing from the centre of the transept: it is splendidly painted by Riminaldi, one of the best artists of the modern school of Pisa, who died of the plague in 1630. The Cathedral is rich in pictures, but we have no space to refer to them, nor to the other many decorative works in this famous edifice.

On the extreme right of the engraving is the Campanile, or, as it is more popularly called, the Leaning Tower, a circular building, originally of seven stories, the foundations of which were laid about 1174: the top, or eighth story, formed no part of the architect's design, but was added, in 1350. It seems not to have been intended for any special purpose, but merely as an ornamental structure, afterwards converted into a bell-tower. "That the building should have given way must be the subject of great regret, for if we could right it, the elevation

would be of perfect beauty." It was long a prevalent opinion that the inclination of the tower was the studied design of the architects, Bonano of Pisa, and Wilhelm of Innsbruck, but the idea is too absurd to obtain credence at this date. "The Campanile not only leans," says the writer previously quoted, "but has sunk down altogether into the ground." The ascent through the "disturbed cylinder, sometimes leaning one way and sometimes another," is difficult and hazardous: but the top gained, the adventurer is amply repaid by the magnificent prospect which meets the eye; for spread out before it is the Mediterranean, Leghorn, with the hills of Monte Nero, near it, studded with white villas, and the Island of Gorgona in the far distance, &c.

In 1152 Diotisalvi commenced the construction of the Baptistery, situated opposite the portal of the Cathedral; the main part was finished in about four years: a portion of it is seen on the left of the engraving; it is a circular building surmounted by a cupola,

and having much of the architectural character of the Cathedral. In the centre of the building are the baptismal fonts, the largest, about fourteen feet in diameter, will admit of several full-grown persons being baptised by immersion simultaneously. The pulpit, or reading-desk is a fine specimen of sculptured work, by Nicolo Pisano, executed in 1206.

The Campo Santo of Pisa, perhaps the most celebrated cemetery in the world, was founded by Archbishop Ubaldo, towards the end of the twelfth century, but the cloistered walls that enclose it were not raised till 1278. "Tracery of fairy-like delicacy, and yet upon the largest scale, fills the lofty circular Gothic arches." Within them is a vast collection of splendid monuments, brought from the Cathedral and other churches in the Pisan territory, as well as several Greek and Roman sarcophagi richly sculptured. The Campo Santo is, in fact, a great sepulchral and sculptural museum.

No. XVI.—FLORENCE CATHEDRAL.

FROM the earliest period of the revival of Art, Florence played a conspicuous part in its growth and development. The Tuscans have not been less renowned for the elegance of their language than for the purity of their taste; and their genius has alike shone in literature, painting, and sculpture.

Towards the end of the thirteenth century, when so many artists of the religious schools of painting existing in Siena, Florence, Venice, Bologna, Ferrara, and Umbria, had astonished Italy by the number and beauty of their works, the Florentines entertained the project of erecting in honour of the Virgin an edifice which should surpass in extent and splendour all known monuments. Hitherto, they had shown but little interest in the decoration of their city, though the republic had risen into great power and opulence. Among numerous plans by means of which the citizens proposed to

carry out their object, it was finally determined to build a church as the memorial of their prosperity and Christian sentiments. Invitations were given to the most distinguished architects of Florence to submit designs for the intended work, and preference was given to that of Arnolfo di Lapo, according to Vasari; but, as Molini states, Arnolfo di Cambio du Colle. The first stone was laid in September, 1294, and thus was commenced the famous church of Sta. Maria del Fiore.

"This edifice," says Gwilt, "though commenced long before the revival of the Arts, seems to have been conceived by its architect in an original style, forming, as it were, a mean between the pointed and ancient style. It is therefore one of particular interest and instruction in the history of architecture, and one wherein we find a construction in which preparation was made for changing the style then prevalent into one sanctioned by the ancient principles of the art; and it is certain that it was the first which gave the hint for the grandest monu-

ments of modern architecture. . . . Between the period of the beginning of the edifice and that in which it was intrusted to Brunelleschi," about 1407, "many architects of great talent had been employed to carry on the works, among whom we find the names of Giotto, Taddeo Gaddi, Andrea Orcagna, a man of extraordinary powers, as his Loggia in the Piazza at Florence amply testifies, and Filippo di Lorenzo."

Arnolfo died in 1300, and the work of the building was stopped for more than thirty years, when Giotto undertook to continue it. He erected the Campanile and the façade, which he carried up two-thirds of its height. The original architect intended to crown his edifice with a cupola, but the space to be covered was so much larger than the area of any vaulting which had yet been attempted, that the execution of the plan appeared almost impracticable; several schemes, some of them almost ridiculous, for completing the fabric, were proposed, but cast aside. In 1407, Brunelleschi, a native of Florence, who had long been in



FLORENCE.

Rome studying the remains of ancient architecture and other objects of Art, returned to the place of his birth. In the same year the citizens convoked an assembly of architects and engineers to deliberate upon some plan for finishing the church. "To this assembly Brunelleschi was invited, and gave his advice for raising the base drum, or attic-story, upon which the cupola should be placed." For some considerable time he had to contend with the jealousies of rivals, which impeded his project; but before his death he had the satisfaction of seeing the cupola finished, with the exception of the exterior of the drum underneath it. He left designs for the decoration of the cupola, as well as for that of the lantern with which he proposed to crown the whole edifice: these, however, were lost. It was a flattering spectacle for the gifted architect to contemplate, when he saw the cupola, the object of years of anxiety and labour, rise majestically far above all the edifices of Florence. Nothing

at all equal to it in size and grandeur had ever been previously attempted: it served as the model for Michel Angelo, in his work of St. Peter's, in Rome. In it "we behold fine and scientific vaulting, and though the absolute height be less than St. Peter's, yet, as a dome, it is the largest in the world." The interior is painted in fresco from designs by Vasari, who lived in the sixteenth century, an artist of some talent, but who is best known by his biographies of the old Italian painters. After the death of Vasari, in 1576, the work was entrusted to Federigo Trucchero, who completed them. The subjects represented are Paradise, the Prophets, Angels, Saints, the Descent of the Holy Ghost, and the Punishment of the Condemned.

Within the Cathedral "all is solemn and severe; plain, almost to nakedness, and dark; for the very fulness and richness of the brilliant stained-glass," we are again adopting the opinion expressed in Murray's *Handbook*, "adds to the gloom, and this

gloom is doubly felt when you enter this dark, cavern-like, shadowy pile, while the bright hot sun of Florence is glowing without; and the monuments and sculpture, though numerous in reality, seem scanty in proportion to the extent of the area. The monuments generally claim but little notice on account of any intrinsic merit; but the bronze shrine of San Zenobia, by Ghiberti, with its choir of angels floating in the air, shows much grace and elegance."

The Campanile, Giotto's beautiful work, is, perhaps, the purest and most elegant specimen of Italian Gothic to be found anywhere: the outline is simple, but the tower is most richly ornamented. Its sides are ornamented with a number of statues and bas-reliefs, representing, as has been said, a complete poem, in marble, culled from the works of some of the most famous Florentine sculptors—Andrea Pisano, Donatello, Luca della Robbia, and others, far too numerous even to point out.

JAMES DAFFORNE.

THE ILLUSTRATED WORKS

OF
MESSRS. CASSELL, PETTER AND GALPIN.

ACCORDING to annual custom many Illustrated Books proceed from this eminent firm. They are all of much excellence, the productions of good authors and good artists, and may be, with assured safety, placed in the hands of the young, at a season when amusement and pleasure become duties. Not that instruction and information are put aside in these books; on the contrary, they are kept steadily in view, although not intrusive, being, indeed, rather below the surface, as they should be, while the yule-log is blazing and a laugh is, as it has long been, very welcome as a seemly greeting to Christmas and the New Year. Of this special character is "THE MERRIE HEART," a book of nursery rhymes that contains a "funny" engraving on each of its 222 pages, while some of the prints are large and coloured. There is no vulgarity in the humour of the designer, but there is considerable originality, and much that will excite the "merriement" of young readers.

"HOMELY SCENES FROM GREAT PAINTERS" consists of twenty-four photographs (by the Woodbury process) from pictures by modern artists, foreign and British. They are for the most part well chosen, but, with few exceptions, are known to all who are familiar with recent Art-works. Together they form a very beautiful and interesting volume; the letterpress is by Mr. Godfrey Turner. He has evidently taken pains with his task, and his discursive pen has rambled among a score of themes, in his search of materials for the letterpress; thus, in a print called "The Cavalry Charge," a little urchin, sword in hand, mounted on a rocking-horse—we know who the artist is (Dubasté) only by turning to the table of contents—Mr. Turner gives us in lieu of other matter, a graphic description of the "charge" of the six hundred, in the valley of death, in the terrible Crimea. Instead of writing learned discussions on pictures and painters, as would, possibly, an Art-critic, he has adopted, generally, the more popular plan of gathering flowers from other gardens than his own, to associate with the pictures.

"THE BOOK OF BIRDS" is a volume of quite another order; a good gift for all seasons; and when completed in four volumes (of which the second is before us), it will leave little unsaid that ought to be said, and nothing unpictured that might be advantageously pictured, on a subject second only in interest to that which treats of man. It is translated—and no doubt annotated and improved—by Professor Thomas Rymer Jones, F.R.S., of King's College. A more competent authority could not be found in England. His style is clear and full, not overburdened with learning, but calculated to be popular with readers who desire to learn. In this one volume there are 400 engravings, with many admirably coloured plates. The engravings are not of the birds only, we have their habitations, their nests, their eggs, with ample information upon every topic illustrating their history. The book will be, when completed, one of the most valuable to be found in any library, of either the matured scholar, or the student.

THE CHILD'S BIBLE NARRATIVE is a book of yet another order. As the title intimates, it is exclusively for the young. The narratives are not stories—such as should always be treated with caution amounting to suspicion; for in nine cases out of ten, where so treated, the reader has the views, interpretations, and, it may be, the prejudices, of the writer. Each narrative is taken as it is found in the Bible, and given without note or comment; the selections, moreover, are not made heedlessly and without thought. The Editor, though he has added nothing, has omitted much; adopting as his guide this passage from his preface:—

"While the Holy Bible is, in the largest and truest sense, a book for all, there are some parts of it which are as milk for babes, and some as strong meat for men. We have, therefore, in the Child's Bible Narrative, endeavoured to put into a comprehensive form such portions of the Holy Scripture as seem best adapted to the wants and capacities of childhood."

It was a good idea, and it has been admirably

carried out. There is not a line in the volume that can excite dangerous inquiry, or be the source of any doubt. It is very gracefully and tastefully printed and bound, and it contains a large number of page-illustrations of great excellence; many of which, if not all, are from the masterly pen of Gustave Doré. The child who receives this book, therefore, will find much to learn, and nothing to unlearn: it may be "A lamp unto his feet, and a light unto his path." Our page contains a specimen engraving borrowed from this book.

THE HOLY BIBLE, with References and a Condensed Concordance. This edition of the great Book contains 900 wood-engravings, large and small. They are all good examples of Art:

some are of scenes imagined by the artist; others are of famous places, as they were and as they are; others are of objects and instruments familiar in Bible history, and illustrating the habits and customs in the ancient "East." Nothing seems omitted that can elucidate the text; the animals, the birds, the plants, the flowers, are brought before the eye as we read; many things are made clear that would be otherwise obscure; instruction is conveyed by positive information, and the enjoyment of the reader is thus "mightily" enhanced. As a mere "picture-book," it is of deep interest, but a higher purpose is effectually worked out.

Their editions of books illustrated by Gustave Doré are the most important of the works issued by Messrs. Cassell, Petter, and Galpin, during



SAMSON SLAYING THE LION.

the past year; we have reviewed each of them as it appeared. They are no fewer than eleven in number; and the majority of the engravings are of large size. One is absolutely astounded at the industry of this great artist; his genius is universally appreciated, but how wonderfully it is aided by a capacity for labour. Thus, Dante, Milton, La Fontaine, Chateaubriand, and "Don Quixote" have passed under his hands, and he has illustrated the "grand classics" so as to delight the eyes and minds of millions.

The firm is now publishing, in parts, a book of "ILLUSTRATED TRAVELS;" the volumes will, no doubt, come before us, in due course; and we may be assured the collection will be one of great interest and value; bringing up to our own times "Records of Discovery, Geography, and Adventure" in all lands.

Each of these publications of Messrs. CASSELL, PETTER, AND GALPIN will seem entitled to larger space than we can give it. As will be seen, there is ample variety in their issues of the season. The books are skillfully planned, so as to combine a large amount of information with much rational pleasure. Generally the illustrations are of an excellent order, and teach to the Art-student, or Art-lover, nothing that he or she will have to forget. They are not always of the highest class, but they have the merit of being invariably good. The study of the firm, is, perhaps, to be too lavish in quantity: of the hundreds of pages we have thus passed under review, there are almost as many hundred engravings. But no doubt an abundant supply of "pictures" is a necessity at this special season of the year.

VISITS TO PRIVATE GALLERIES.

THE COLLECTION OF D. ROBERTS, ESQ.,
OLD KENT ROAD.

THE pictures and drawings here described consist, with a few exceptions, of productions of artists living or recently deceased. The exceptions are by men who are now classed as "old masters." In number the oil-paintings are eighty, and the water-colour drawings sixty, among which are studies by W. P. Frith, R.A.; E. M. Ward, R.A.; C. Stanfield, R.A.; F. Taylor; Carl Haag; W. C. T. Dobson, R.A.; T. S. Cooper, R.A.; Copley Fielding; E. H. Corbould; G. Barrett; T. M. Richardson; Britton Willis; W. Collins, R.A.; E. Duncan; W. Hunt; D. Cox; Leitch; J. J. Jenkins; George Cattermole; T. S. Robins; J. E. Millais, R.A.; F. Goodall, R.A.; C. R. Leslie, R.A., besides many other artists of eminence. The foreign list includes the names of H. Vernet, Gallait, Portaels, Rosa Bonheur, Merle, Granet, Toulmouche, Dubufe, Ten Kate, De Haas, &c. Thus it appears that Mr. Roberts's tastes do not limit him in his choice to any particular line or department, but extend to all productions in which reside the essential element of beauty. Mingling accordingly with representations of the entire cycle of painting, there is a portrait of the Empress Eugenie, by that very eminent French painter, known to us as Dubufe the younger. This portrait was painted about the time when the empress was married, or about to be so; it is, therefore, full of that winning vivacity and freshness of life which she maintained so long, even after her elevation to the Imperial throne. M. Dubufe has succeeded in giving to his work the truth of a portrait with the interest of a picture. 'The Duenna,' by J. B. Burgess, is a subject frequently treated by artists who have visited Spain: and only those who have been there can bring the relations of the situation home to us in all their reality. The young lady here and her guardian are going to mass. The latter is the personification of devotion, but her young charge is distracted by some disturbing influence operating near their standpoint. On the development more or less pointed of these relations depends the greater or less success of the description. In this case the Duenna is absorbed by her devotional preparations, while the young lady is looking round, as if interested in some person or object. The figures are well conceived, and the distinction of the characters is firmly asserted and maintained. There is also by Mr. Burgess, 'Leaving Church in Spain,' a work composed of similar material, and equally well painted. Liverseege is an artist whose works are rarely met with; this collection, however, contains one of the best of his pictures, 'Juliet and the Nurse.' It has, we believe, been engraved, and hence is extensively known as presenting a corpulent old lady seated in an arm-chair, with her hand resting on her walking-stick, while waiting for a glass of wine or cordial which Juliet is in the act of pouring out for her. As we see here so clearly, Liverseege's powers existed in, conceptionally, forcible description of character; and, mechanically, in that of a firm and decided manner of painting.

In a large oil-picture by B. W. Leader, 'A Fine Morning in Early Spring,' we have presented to us a composition of the most impracticable elements that could be reconciled by any harmonising process—a church with its grave-yard and part of the wall, a stack-yard; and, to render the whole yet more difficult, the trees are bare, and each branch with its entire constituency of twigs clamours for justice at the hands of the painter. Had the artist chosen a subject to work out as a *tour-de-force* he could not have succeeded better. The life of the scene is a few sheep in the immediate foreground. To say that this picture is simply successful is not enough; it is most skilfully painted, and illustrates very happily the fulfilment of some of the tritest precepts of the Art. We have rarely, if ever, seen from the hand of this most conscientious artist a more attractive work than this. Near it hangs 'The Rencontre,' by De Haas, a group of a bull and cow painted in the artist's most substantial

manner. In 'A Landscape,' by Nasmyth, we have the perfection of the simplicity which is the great charm of this artist's works, and an illustration of that faculty which possesses the power of producing a picture out of very slight material. The components are simply a section of road with some trees, but the taste shown in the construction is admirable. This little picture is in excellent society, as it hangs near two small upright pictures by Vandermeere de Jonghe, both of which are examples of landscape-scenery, dark, but of great interest, and marked by all the earnestness of the more severe disciples of the northern schools of landscape Art. 'An Easter Vigil in Spain,' E. Long, is a large and important work, presenting a crowd of devotees of the poorer class earnestly worshipping in a church. Many are waiting to take their turn in confession, as may be inferred from the fact of a priest being already engaged in listening to one apparently repentant sinner who pours into his ear the tale of her transgressions. As we see in continental churches generally, the congregation consists principally of women, who are here grouped most judiciously as well for the display of character as for pictorial effect. Many of the persons present are studies diverging from the courses of common humanity, and the manner of their devotion is deeply impressive. The scene is everywhere distinctly Spanish, though entirely devoid of the profusion of any of the trite vulgarisms which are deemed necessary to the establishment of a nationality. It is the best and most pointedly-descriptive work of this artist.

By E. M. Ward, R.A., is a small replica of his picture at South Kensington, 'James II. receiving the news of the Landing of the Prince of Orange at Torbay,' which, being so well-known, and having been described already more than once in the *Art-Journal*, it is unnecessary here to dwell upon in description. It is, however, but just to say of this repetition that it is even more brilliant than the larger picture. 'Shakspeare reading to Queen Elizabeth,' L. J. Pott, has been very carefully worked out, and with a very significant result; the point having been to show, by the gratified seeming of the audience, that they are listening, it may be, to some of the humorous sallies of Falstaff, or the queen may be amused at the manner in which Shakspeare has in *The Merry Wives of Windsor* fulfilled her command to represent Falstaff in love. 'The Sedan Chair,' A. Johnston, is an extremely spirited figure of a young lady about to take her seat in the object. The person and the circumstances bring with them the remembrance of another picture by Mr. Johnston, in which a gentleman hands a lady into her vehicle. This study is remarkable for its freshness, and for the unique firmness and certainty of its manipulation. 'A Passing Cloud,' H. W. B. Davis, is a landscape of remarkable excellence; and for the character of the following the names of the painters are a sufficient guarantee:—'Sheep in the Snow,' T. S. Cooper, R.A.; 'A Chat by the Way,' E. Nicol, A.R.A.; 'Robespierre watching his Victims going to Execution,' E. Crowe; 'Dead Heron,' W. Duffield. 'A Visit to the Invalid' is a well-executed picture by J. Clark, whose experience in subjects of this class gives him a singular aptitude in seizing their telling points. 'What are the Shepherds doing that the Lambs go astray?' by B. S. Marks, very directly illustrates an observation of frequent recurrence in our police reports, that "the prisoner's head scarcely reached up to the bar of the dock." Here we have but the head of a child, who for some crime or misdemeanour is charged before a magistrate; nothing but the boy's face appears, yet the situation is sufficiently patent. Some of those we now name are small, but several are really very fine. 'The Panelled Chamber,' J. D. Wingfield; 'A Girl feeding Chickens,' W. C. T. Dobson, R.A.; 'The Warrenter's Boy,' Hemsley; 'Cattle in a Shed,' W. Müller; 'The Ballad-Singer,' Smallfield; 'A Coast-Scene,' Sir A. W. Callcott, R.A.; 'The Bird-trap,' George Smith; 'A Landscape,' T. Creswick, R.A.; 'Waiting for a Partner,' Girardot; 'A Park Scene, near Norwich,' James Stark; 'Morning—a Thames Lock,' Niemann; 'The Murder of

Glossin,' by Dirk Hatterick. 'Amy Robsart,' W. P. Frith, R.A., has been already described in a recent number of this Journal. Also highly meritorious are—'Good Friday,' J. D. Hardy; 'Clearing the Woods in Spring,' R. Beavis; and 'Black Game,' R. Ansdell, R.A.,—certainly, notwithstanding the subject, one of the most successful works of this painter.

Of the foreign pictures in the collection many are superb examples of the French and Belgian schools; as 'An Egyptian Flower-Girl,' by Portaels, a figure of natural size, representing the character and nationality to the life—a picture of rare merit. 'The Young Soldier,' by Portielje, a very neatly-manipulated piece, of which a little boy with his toy-weapons is the hero; and from this mimicry of war we pass to its reality in 'French Sentinels on the Rhine,' by Horace Vernet, a very singular passage of Art, which must have been painted with reference to some passing or impending event. 'A Landscape,' by Fourmois, with cattle by Verboeckhoven, is a very attractive work, in which both artists have acquitted themselves admirably. 'A Halt at a Well, near Cairo,' Schreyer, bears fully the impress of a veritable incident of Arab life. By Passini, in 'A Caravan passing through a Defile,' we are struck at once by the exigencies of the case in the signs of vigilance and preparations on the part of the escort. In comparisons between the Arab and his horse the latter is generally the nobler looking animal of the two. Toulmouche is a painter of great eminence; the elegance of his dispositions and his marvellously elaborate finish are unrivalled. We have seen many of his works, but nothing, for its exquisite quality, to approach his picture in this collection, called 'Will Papa consent?' and presenting a young lady, smiling through her breathless anxiety, and inquiring at the door of her father's room, in which is held a conference as to the pretensions of her suitor, who, it is evident, has her whole heart. This picture would be a star in any collection; and not less attractive in its particular vein is 'The Order of the Day,' by Roybet, a single figure of extraordinary spirit. 'The Connoisseur,' by Fichel, may be ranked among the very best of those productions of accurate finish which are the boast of the living French school; equally deserving of esteem is the work by Escosura, called 'The Sportsman's Return.' To Edouard Frère's picture, 'The Cooper's Children at Breakfast,' we have already done justice on a recent occasion. 'The Slide,' by Lier (of Munich, we think), is painted much in the spirit of those winter-scenes of which French painters lately seem to have the monopoly; but with this difference, that here is greater earnestness in local description and the definition of objects. Although we have not space to describe them, we must note also 'The Duel Interrupted,' Bourgois; 'The Bay of Naples,' De Nittis; 'Broken Vows,' Koerner; 'Contemplation,' Verhas; 'A River-Scene,' Koekkoek; 'The Siesta,' Gregorio; 'Grace before Meat,' Zuccoli; 'The Departure for the Crusades,' Devedeux; 'A Timber-Raft at Goes, South Beveland, Holland,' Dommeren; 'The Lace-Maker,' Hassaret; 'Fruit-Market at Madrid,' Sans; 'Luther at Prayer,' Labouchère; and 'A Snow-Storm on the Coast at Dover—Launch of the Life-Boat,' Weber.

WATER-COLOUR DRAWINGS.

'Chestnut-blossoms,' by David Cox, is a small drawing of a garden-terrace with shrubs and trees, light and genial, and differing in everything from those of which the dominant passage is the cold and weeping sky. By Copley Fielding is 'Sussex Downs,' a drawing made apparently in a day in Spring, when the flitting shadows of the clouds in mere wantonness were chasing each other over the faces of the hills. Fielding is almost the only painter who has ever turned the Downs to any pictorial account. This is a valuable instance of his power. By W. Collins, R.A., a group of children on the sea-shore reminds us strongly of this painter's style of sea-side composition. There is much sweetness in this drawing, which has probably been repeated in one of his oil-pictures. It affords a perfect idea of Collins's sea-side pictures, so many of which

consist simply of a group of children, with a most effectively-painted perspective carrying the eye far over sea and shore, and meeting the clouds of the horizon, where again the eye rises to a sky of the greatest tenderness and beauty. 'French Fisher-Girls,' by Joseph J. Jenkins, shows some Boulogne or Dieppe girls bringing home their loads of fish. This field Mr. Jenkins has for years had to himself, as no one has yet approached him in the delineation of these people with their very picturesque dress and generally graceful bearing. Near this drawing hangs a very powerful study, 'Newhaven Fisherwomen,' by H. T. Wells, R.A.; two young women of that very peculiar race inhabiting the fishing-village, the western suburb, as it were, of the port of Leith. The features are pretty, but characteristic and significant, and the artist has evidently been enamoured of his subject from the care with which he has worked it out. The figures are borne out so well that the group would engrave with excellent effect. Above this hangs one of those highly-wrought chalk-drawings which are frequently made by Mdlle. Rosa Bonheur as essays preliminary to oil-pictures. This seems to have been a study made for her composition, 'A Family of Deer on the Plateau of Fontainebleau.' Great differences may exist between this drawing and the picture, but, as far as we know, it is the only one of her works which it approaches. Of 'The Solway Firth,' C. Stanfield, R.A., has made a very interesting drawing; it possesses the greater merit as the scenery with which he had to deal consists only of water, and a vast expanse of low tidal shore. His purpose was to invest it with interest and signs of life; this he has done by the introduction of a variety of objects: at the same time, he has defined the distances with a precision which describes a space apparently boundless.

In a drawing by Guido Bach we find point and purpose of another type; it is called 'Avenged,' and presents a young man in the act of sheathing his sword, his breast still heaving with the wild storm of yet unsubdued passion. A dark cloud overshadows the brow, to dispel which other sacrifices seem to be demanded; we read therefore avenged, but not gratified. The dress may be classed as of a Florentine fashion of the sixteenth century, and in the essentials of his impersonation the artist escapes the dramatic by his continued maintenance of the human ideal. We have here to remark, and it is due to M. Bach to say so, that we know but few painters, ancient or modern who get more out of a single figure than he does. 'Tired' is one of the late W. Hunt's rustic subjects. We all know the boy who served him so many years without increasing his stature an inch, without abating his grotesqueness a single shade. Having been presented to us under all imaginary circumstances, we find him here asleep, with his head on his small travelling-bundle. Whatever may be the date of this work, it supplies an admirable tail-piece to a very wonderful series. By Ten Kate is a drawing very successfully made out, called 'The Council of War,' belonging very much in feeling and character to that large class of similar situations certain members of the French school have treated with such success. Placed in this category it signals itself as one of the best of them. 'Arab Travelers in the Desert,' Carl Haag. It is due to this artist to say that apart from the pomp and circumstance of caravan-travelling, he has shown us the pure and simple flitting of Arab families in the desert. We have here a train of them on their dromedaries, not only immediately present, but flecking the remotest distances of the waste. The superior value of this drawing lies in its perfect truth—in the unquestionable veracity of its characters and scene. In 'Autumn Leaves,' E. Warren, we turn to material of a widely different kind—a passage of sylvan landscape certainly worked out on the spot, and rich in all the golden hues of the season. The subject seems to have been chosen to demonstrate the subjugation of difficulties by constancy and severe application. It is large and broad, and it is almost impossible to speak in adequate terms of the careful and studious labour shown in the drawing and painting of the branches and

leafage. 'At Portmadoc—a Herd coming South,' is one of those smaller cattle-pieces by Brittan Willis—a kind of composition which he has made his own, by setting forth his herd in a well-painted landscape, under a very powerful sky-effect. The whole is extremely well brought together, and it is rarely we see cattle in a work so small drawn with such accuracy. Very strange to say, we meet here with a drawing by Granet. It represents the interior of a cloister, and is curious and valuable as the production of a man who, half-a-century ago, surprised the world of Art by his extraordinary effects. Perhaps the best picture he ever painted is in the Royal collection; it was, we believe, purchased by George IV. The sweetness, beauty, and harmony of the drawings by W. L. Leitch are always most captivating; in this collection is a small drawing, most perfect in its dispositions and colour. These lesser works of Mr. Leitch are unapproachable. 'The Haunt of the Wild-fowl,' by E. Duncan, was made, we believe, expressly for Mr. Roberts. It shows a sedgy stream, from which rises a flock of ducks. The subject is one of many difficulties, not the least of which is the maintenance of the perspective of the flock as they fly from us. On the other hand there is also a family of tame ducks, by Harrison Weir, called 'A Water-Party.' 'Glencoe' is a large work, than which its author, T. M. Richardson, has never painted anything more real and substantial. We trace the glen winding far away into distance between the chains of hills whereby it is literally bounded, the irregular summits of which rise against a menacing sky that invests the entire scene with a sullen aspect in perfect harmony with the traditions of Glencoe. This drawing may be classed among the most earnest that Mr. Richardson ever made. 'Pont-y-Pant—going to Market,' F. Tayler, is one of those pastorals in the description of which this artist excels. By R. Beavis is 'Carting Corn,' in which the cattle are the feature of the composition. 'Softly sighs the Breath of Evening' is the title of an admirable drawing by G. Barrett; it hangs near 'The Avon—the Severn in the distance,' by J. B. Pyne. By W. Hunt, and in the perfection of his brilliant manner, is a composition of an 'Apple, Grapes, &c.,' and in the following variety are works of various degrees of excellence: 'Juliet and the Nurse,' H. S. Marks, A.R.A.; 'Lago di Garda,' Lee Bridell; 'A Landscape,' W. Leitch; 'Rhydael Mawr—Waterfall on the Conway,' T. S. Robins, a production of great power; 'The Mushroom-Gatherer,' W. C. T. Dobson, R.A.; 'A Tale of the Huguenots,' E. H. Corbould; 'Interior of a Chapel—Robbers disturbed,' G. Cattermole; 'A Scotch Landscape,' S. Rough; 'Dumbarton,' P. Nasmyth; 'Sunset,' W. Coleman; 'Shotwick,' and 'Hulks on the Medway,' S. Prout; 'The Declaration,' J. M. Wright and Miss Gillies; 'A Normandy Water-Carrier,' F. Goodall, R.A.; 'Ravenswood and Lucy Ashton,' C. Leslie, R.A.; 'The White Cockade,' J. E. Millais, R.A.; 'The Ruined Gamester,' T. Stothard, R.A. Among the drawings by foreign artists is a gem by Gallait, a study on which he has exhausted his utmost *finesse*. It is 'The Last Honours to Counts Egmont and Horn,' a theme which as a large oil-picture has won him such renown; and not less distinguished by the highest qualities of Art is a 'Repose in Egypt,' by Hugues Merle. This latter is in coloured chalks, and is marked by a classic elegance of feeling which suggests an exquisite bas-relief, rather than a chalk-drawing. Other foreign drawings are 'Pifferari,' 'Bellay,' 'Leaving Church,' Koller; 'An Italian Water-Carrier,' Tusquet, and a 'Military Concert,' Ten Kate.

In the possession of Mr. Roberts are also some very pleasing examples of those painters whom we are accustomed to designate as old masters—Paul Potter, J. Ruysdael, Hobbema, De Heem, Vander Neer, &c.—works we have left ourselves no room to specify; the whole constituting an assemblage of remarkable interest, and presenting a variety of subjects and artists rarely to be met with in the house of a private collector.

THE HOLYROOD PICTURES.

AT Mr. Buttery's, 173, Piccadilly, are at present some valuable and highly-interesting pictures, which have been sent there from the Palace of Holyrood for the purpose of being cleaned and restored. They had been removed to Hampton Court from Kensington, but on the discovery that they contained portraits of personages of the royal line of Scotland, they were, by command of the Queen, transferred to Holyrood. That they were in all but hopeless condition is evidenced by portions of them not yet completed; while the emendations have been so skilfully effected that it is impossible to determine where the injuries existed, though one picture was very extensively blistered and broken. There are four subject-pictures, curiously enough occupying only two panels, each being painted on both sides. One of the subjects is the Trinity, represented by God the Father enthroned in glory, and holding before him the crucified Saviour, the time determinable from personal indications as being immediately after the crucifixion. The Holy Spirit in the form of a dove is hovering over the Saviour. The drapery in which the person of the Father is enwrapped is red, and the throne is represented as gold shaded, not with a brush and colour, but by means of the most elaborate hatching. The authorship neither of this picture nor of the others is known; all is mere speculation, though this picture differs entirely from the others, and the treatment of the subject and the manner of the work would argue that the artist had been in Italy, but circumstances point to his having been a disciple of a northern school. On the other side of the panel appears James III., of Scotland, kneeling at his devotions, and behind him is St. Andrew, who with his right hand appears to be raising the crown on the king's head. James was killed in quelling a rebellion at the age of thirty-five. He is represented here as about thirty or thirty-two years of age, and it is presumable that these two pictures are not by the same artist as the others. There is not the power in the faces that distinguishes those of the rest, and the drawing of the hands is clearly not by the same painter.

Several artists are named in connection with these two pictures, especially Mabuse, but he did not come to England until about 1502, and then he was some time occupied in painting the children of Henry VII., and certain of the English nobility. On the other panel is a St. Cecilia seated at the organ, having before her one of the Gregorian chants. This picture is as fine as anything in Italian Art; it is impossible in words to do justice to its wonderful execution. It is supposed that this figure represents Mary, the sister of James III., who married the Earl of Arran, and subsequently James, Lord Hamilton. Behind the organ is a younger sister, who was married the year after her brother's death. There is a third person present, kneeling in a devotional attitude. He is believed to be a Sir Edward Boyle, eminent for his acquirements as a musician. The head of this man is a masterpiece of drawing and painting, and carries us back to the rare finish of the school of Bruges. In the fourth of these really surprising pictures is the Queen of James III. kneeling in prayer at her desk. Behind her stands a knight wearing a full suit of mixed armour of that period, when the last remnant of mail disappeared. It is impossible to suppose anything in Art to excel the painting of the head-dress and the draperies of the queen, or of that of the equipment of the knight. It is difficult to believe that the heads in those two pictures have not been painted from the life, and impossible to believe that the dress and magnificent ornaments of the lady, and the appointments of the knight, have been wrought from anything but the reality. Besides these works there is a very fine portrait of Henry VIII., in his favourite François Premier dress, profusely jewelled; also a portrait of Queen Elizabeth, the finest we have ever seen. The jewels and embroidery in the dresses of these portraits are inimitable. It is but just to say that by the art of Mr. Buttery these extraordinary pictures are being most ably restored.

IMPROVEMENTS IN MINOR INDUSTRIES.

THE PATENTS OF J. A. RHODES, BRITAIN WORKS, SHEFFIELD.

THE area it is necessary continually to survey, in quest of subject-matter for this series of papers, is very extensive; yet it is not always the novelties most persistently pressed forward which are really worthy specialities. Thus, in accordance with a certain guiding principle of selection, the subject of this article will be found to be not only a technical advance in an indispensable manufacture, but also an industrial application of Fine Art in its best sense.

At the Workmen's Exhibition of 1870, much attention was attracted to the articles produced by Mr. J. A. Rhodes, a manufacturing silversmith and electro-plater of Sheffield, whose "exhibits" showed an originality and beauty in the manner of their enrichment, so remarkable as to win for him the only gold medal awarded for silver and plate. The process is covered by a patent, and we believe that other cognate inventions and improvements have been secured also by patent and registry. Perhaps the best idea of this improvement may be conveyed, by stating, in two or three words, that the ornament resembles the embossing of metal upon metal; and by a passing observer the articles which are about first to be described, might be called a silver tea and coffee-service, embossed with gold. There is no limit to the character of the design, nor to its magnitude, except in the surface to which it is to be applied. The tray of this service is not of silver, but of the best plate. It is ornamented in the centre with an incised oval wreath, composed of flowers and fruits, and is bordered by a raised rim, within which runs a sunk band, bearing an arabesque design in low-relief, according to the spirit of the invention. Except the tray, the service is of silver, and all the vessels are octagonal in form; the tea and coffee-pots having dome-shaped lids, surmounted by a pine. It will be at once seen that it is not to the patterns of these articles that attention is invited. Two of the octagonal panels bear blank shields in the centre, and the other six are overrun with continuous florid gold ornament superimposed, the result of which, as may be understood, is an effect of great brilliancy.

This means of ornament has most probably been suggested by saw-piercing, that process of producing perforated design which has superseded the old resource of punching. It is, however, clear enough that this germ would yield fruit only when seized and cultivated by an intelligence more than commonly learned in the art, and skilled in the handicraft of hardware products. By persons at all interested in the Sheffield plate trade, the methods of working to which it is necessary here to allude are perfectly well known; but to a reasonable appreciation of their value it is expedient on the other hand, to point out, in a few words as possible, the means by which such results are attained.

A thin plate of metal perforated by punching shows a depression of the edges of the perforations, while the surface of a plate cut by saw-piercing preserves its level uniformity. It may be supposed that the figures so cut out would at times be remarkable for beauty of form. Whether it has ever occurred to any one else to utilise such forms as, under improvement, to render them applicable as relief-ornament, we are not informed; but it is certain that to the patentee alone the invention and its success are due. Mr. Rhodes is not only his own designer, but has been, we believe, for nineteen years designer and piercer to the principal firms in Sheffield. The idea is very simple, and like those of even some of the most useful means and appliances of our time, it is surprising that it should have remained so long in abeyance. To revert to the tea and coffee service; we will suppose the panels complete, and ready to receive the design. A plate of gold having been provided of a suitable substance, the intended design is drawn on it, and so prepared and applied, that the design or ornament becomes solidified with

the metal of the vessel, with an appearance of having been adapted by some curious and singularly precise method of casting—and quite excluding all supposition of parcel-gilding.

The articles we have engraved in illustration of the novelty and beauty of Mr. Rhodes's designs and works,

are a salt-cellar, and spoons of different patterns. The form of the salt-cellar may in plain language be called an elongated octagon of cut-crystal, held in a silver stand of perforated work, with a swing-handle, on four ball-feet. On the sides are shields for crests, &c. In design and fitting, this is

certainly one of the most elegant articles that can be met with, as proposed for the purpose intended. The spoons are of different patterns; those with twisted stems and trefoil ends seem to be a favourite form. Others have shields, and there is a very neat form of tea-spoon with

plain handle and lozenge perforated top. Many of the spoons have scallop-pattern bowls, and this is carried down to dessert, and other spoons. Attention was particularly drawn to spoons of old English design, consisting of an oval bowl, plain stem, and a repetition of the oval termi-

nating the handle, and bearing a gold crest. The well-balanced composition of this very simple spoon, raises it in character to a study of refined taste. A small ice-tureen is remarkable for perfection of finish. In form it is oval, and is lifted by perforated trefoil handles. It is necessarily accompanied by ice-

tongs, which work by a spring. The pattern is called the Alexandra, and the ornament is of perforated arabesque. The handle is twisted, and terminates in a trefoil within a circle. Another article similar in principle is for helping sardines, so as to avoid breaking them.



It consists of a small tray and cover working with a spring, and having also a twisted stem ending in a perforated trefoil within a circle. With respect to the cost of these table requisites, they are brought generally within the means of householders, unless the ornament be unusually

rich. The low relief ornaments on the less expensive products are worked in aluminium; and for objects yet less costly it is not necessary that they be of silver. We all know the infirmity of gilding or parcel-gilding. Its existence is only a question of a few years; while, on the other

hand, the substance of the superimposed gold or aluminium will, with fair treatment, last half-a-century without any very conspicuous show of wear and tear. This invention, being only in its infancy, is open to ameliorations in perhaps many directions. One advantage which strikes us most forcibly and directly, would be the picking out, or clearing with a sharp point, those bas-relief forms which may not be sufficiently definite; and thus the invention would be raised more nearly to the level of Fine Art. The process, as we understand, does not limit designs to flat bas-relief, but is susceptible of the adaptation of compositions even approaching high relief, and the latter manner of treatment would raise well-considered products into competition with the most beautiful and valuable metal-works of the most celebrated producers of any time. There is nothing in *repoussé* that could equal what may be conceived of the prominence of detail and delicacy of finish of such works. Their effect would resemble that of inserted ivory-carving with, if necessary, sharper cutting. This is only an idea of the perfection to which the invention may be carried, for nothing of this kind has yet been produced.

Mr. Rhodes has patented also a method of ornamenting metals with enamel, or of embellishing with enamel a superimposed metal design. It will be understood that for the introduction of enamel, the design or pattern must be expressly prepared by deepening the cuttings intended for the reception of colour; but the firing will involve many nice considerations, if the enamelling is to be effected after the compositions have been applied; and this will have to be considered in reference to the various temperatures required by the different colouring matters. It would in a multitude of cases be an unpardonable vulgarity to compound gold with enamel. This must be governed entirely by the nature and genius of the composition. It must, however, be admitted that in gold, silver, and enamel, there are the elements of products as rich as anything the world has ever seen.

To return, however, to the every-day table-requisites of which there is such an interesting display. The mention of a few of the common products of the invention is the best means of signifying its substantial value. Nothing in metal-work that has ever been brought under our notice proposes a range so extensive, as well in domestic utilities as in luxuries. Among the former are all the common and familiar articles of Sheffield manufacture; but to these a novel interest is given by a small shield, or sprig of gold or aluminium, solid and ineffaceable, and at but a small increase on the cost of the commonest table-requisites. With respect to the latter, a beginning has been made, and it is a field open to the exercise of the rarest talent and taste in Art. A small set of articles, called a "tea-case," is remarkable for its finish and neatness. Although elegant in design, it is intended for use, as consisting of a pair of sardine tongs, a couple of jelly-spoons, and a pair of trident-form forks for pickles, or preserved fruits. The spoons are parcel-gilt in the bowls, with stems terminating in lozenges of perforated arabesque; a biscuit-box is ornamented with floral design in aluminium-bronze; it is oval in form, with an antique pattern running round the top, and having the base encircled by wreaths and crowns. There is a small tea and coffee-service for one person, oval in its forms and ornamented with wreaths and crowns. But enough has been said of this "improvement" to show that it condescends to enhance the beauty of the commonest objects in metal, while it solicits only refined taste and composition to place it as a modern Art on a level with those of by-gone times, the precious reliques of which have been the despair of the imitators of these days.

It is a pleasant duty to bring before the public improvements in Art-manufacture such as these. They are so manifest, and of so much value, based, as they are, on the safest and surest Art-elements, that no doubt they would make their way in time; but that time it may be our privilege to shorten; publicity is very difficult of attainment; many important inventions have lingered on the road to success—lacking a helping and guiding hand.

THE BRADFORD ART-SOCIETY EXHIBITION.

(FROM A CORRESPONDENT.)

THE Second Annual Exhibition of this society was recently opened in the New Mechanics' Institute of the energetic and flourishing town of Bradford. It consists of about 200 pictures.

Of the highest form of Art there is certainly no example, and it would be unfair to expect it. This is a young society, its second exhibition only; probably not more than three or four of the contributors are professional artists, living by their easels alone; while London is always draining the provinces of the most enterprising men of genius, seeking a reputation; but, making due allowance for these circumstances, and omitting, of course, a few pictures which it would have been kind in the hanging committee to have placed out of sight, the exhibition is highly creditable to its promoters.

Of the purely professional names in the catalogue, two stand out as having been for several years teachers of Art in Bradford, Messrs. J. Sowden, President of the Society, and W. M. Arundale, and it is right, therefore, to begin with their productions. Mr. Sowden exhibits no fewer than eighteen works. They show considerable power of drawing; dexterity and dash, perhaps, rather than solid attainment—witness No. 170, 'Leaves from my Sketch-book,'—but still a power not to be easily attained, nor yet to be slighted. No. 50, 'Reach of the Wharfe,' and No. 105, 'Ilkley Bridge,' both show this power and firmness in an agreeable form; but it is a power of line rather than of mass, and is frequently prone to hardness. 'The Last Song,' No. 176, "rose and woodbine," is a marvel of industry and care, and also of reckless indifference to the *truth* and *facts* of nature, so long as brilliancy and sensational effect can be produced. If Mr. Sowden would patiently and faithfully copy nature, leave his emerald green at home, and be content with a moderate simplicity, he could scarcely fail to do really good work.

Mr. Arundale also sends fifteen drawings, showing great range and diversity of subject, and not a little power. Nos. 28 and 184, both street-scenes from York, are full of nice feeling and picturesque effect, and even rise to the region of the poetical; but these, and all the rest of his works, are, to a great extent, marred by a strong tendency to copy the peculiarities of famous men. In his architectural scenes he uses the reed pen of Samuel Prout "*ad nauseam*," and some of his drawings, like No. 16, 'Frankfort,' are really wholly and solely borrowed from that master; while No. 53 (absurdly called 'Sublimity') and No. 166, a very ambitious 'Scene in North Wales,' are so exceedingly like chromolithographs after Rowbottom that one has to look twice at the catalogue to make sure they are original works.

This tendency to copy the peculiarities of others is visible also in Mr. G. H. Taylor's 19 and 20, where the early manner of T. M. Richardson is produced exactly. Mr. Binns sends a spray of hawthorn blossom, No. 13, very carefully and patiently copied from nature; he has somewhat exaggerated his shadows and the darkness of the background; but the work is nevertheless wholesome and good. He should remember, however, that the subject is by no means original. The same remarks will apply to S. Haley's (8 and 185) 'Fruit,' &c. This artist should devote his good eye for colour, and steady hand, to fresher subjects.

A considerable space is occupied by sketches of landscape, mainly, we should suppose, executed out of doors—excellent sort of work as a stepping-stone to something beyond, and by no means to be despised if done simply, and without straining after sensational effects. Foremost among such work are Mr. Hardy's productions; and despite a good deal of hardness, 180, 'Riddlesden Manor,' is really a very charming picture. The same may be said of 63, 'Easby,' and of Mr. Magniac's 27, 'Cottage near Bingley.' Mr. Holloway's 36 and 37 are as crisp and fresh as a May morning; and so are four of his, framed together (No. 70), 'Christchurch, Hants.'

It is to be regretted that Mr. E. Healey sends only one—a very charming—drawing: (No. 181), 'Chartres Cathedral.' Next year we hope he will exhibit. Mr. J. Preston also contributes only one painting (No. 118), a large and carefully wrought view of 'Tintern Abbey,' in snow.

Mr. J. Gelder seems to have endeavoured to show, in No. 2 and 81, how prettily and reasonably he can represent nature; and by all his other twenty-one drawings and paintings, how unworthily he can do it. Of Messrs. J. Marchbank, and W. O. Gellor, the less we say the better; charitably hoping that their works have been sent with a kind intention of covering spare wall-space, which in a future exhibition need not happen again. Mr. J. Crowther's pictures, though careful and well-intended, must join company with theirs to some extent, through a total misconception of the nature and true use of "colour." We now come to the works of two artists, whose productions, not the most showy at the first glance, are nevertheless full of real interest. Mr. R. Clough sends but three drawings—none of them very "attractive"—though No. 9, 'Shipley Glen,' is a most pleasant little peep—but all full of a thorough "genuineness," which in No. 120 becomes quite earnest and pathetic. It is a death-bed scene, presented so truly and carefully that one is reminded of the early pre-Raphaelite works. There is a stern determination to work with absolute fidelity to fact, which is most touching—and even painful—producing a picture the reverse of pleasing. Let Mr. Clough go on unflinchingly, and he cannot fail to attain the ranks of high Art.

The most promising works in the gallery are those by Mr. Hutton Brayshay—ten in number; we wish there had been twenty. Without any exception, each of these is so perfectly moderate, true, and genuine—so entirely devoid of all affectation, sensationalism, and straining after effect—so free, on the one hand, from carelessness, and, on the other, from over finish and stippling, that we stop and say,—here at least, if there were no other, is a nucleus, round which may gather true Art-feeling in Bradford, and to which we may look hopefully for the future. They embrace a considerable range, considering there is no figure-drawing among them. Let us enumerate: No. 66, 'Fishing Lugger,' is of nice careful drawing of a boat. It is sternly grave and matter of fact, not even a dash of yellow sand is allowed; but it is lovingly true in every graceful curve and detail. No. 59, 'The Morecambe Coast,' slight as it is, affords proof of what Mr. Ruskin has so often pointed out; that a "moderate faithful following of nature must result in a true delight in her beauty." No. 64, 'Beechy Head,' has more dash and vigour in it, but is equally true, and free from affectation. No. 130, 'Craven Hills,' is a very grand work in oil, giving a deep and thoughtful, almost awful, view of the grandeur of dawn. But what strikes us as altogether the most hopeful and remarkable part of Mr. Brayshay's work is that in No. 23, 'Old Eastbourne.' In 64, 'Beechy Head,' and in 103, 'Scene on the Wharfe' (three drawings very diverse in subject and treatment), we discern a very decided likeness to J. M. W. Turner's work;—not, be it observed, to his eccentricities; to the wild and almost extravagant storm and cloud-land effects, which the great artist, in his later days, at times indulged in; but to the delightful effects of serene softness, and glow of sunshine and poetry and peace, which characterise his "middle period," and of which there are so many beautiful specimens in the Farnley Hall collection. Whether this arises from Mr. Brayshay having made a minute study of Turner's works, or from possessing the same sort of sympathy with nature, we cannot say,—perhaps from both; anyhow he has in his right hand a jewel of price, and if only health and life permit, great things should be in store for us from it. To say that his work already belongs to the region of the highest Art would be premature, but far more premature than untrue; for such a delicate and affectionate wooing of nature cannot fail to be rewarded; for nature gives, of her secrets and her mysteries, the gifts of Poetry and Art.

SCHOOLS OF ART.

FEMALE.—An exhibition of works by students in this school was opened in the early part of January, at the rooms in Queen Square. The collection of drawings and models was certainly much in advance of previous exhibitions, and manifested the unremitting diligence, and the ability for teaching, of Miss Gann, the lady-superintendent, and her assistants. The works of Miss Julia Pocock—no new name as a prize-winner at this institution—well deserve the honour this lady has achieved by obtaining the Queen's scholarship, worth £30 annually. Her principal productions were an oil-painting of the head of a young girl resting on a pillow; a full-length statue of 'Hero Listening'; the bust of a man, life-size; and a copy of the 'Dying Gladiator.' Miss Selous also shows herself a skilful modellist in her 'Water-Carrier,' a girl bearing a pitcher or urn on her shoulder. Miss Mary W. Webb, another lady who has previously won prizes in the school, now gains the Queen's gold medal for studies from still-life, pigeons, a hare, vegetables, &c., most carefully and truthfully represented. Flower-painting, as might be expected, flourishes in the region of Queen Square: conspicuous in this department are the works of Miss Emily Austin, who has received for them a national silver medal. Designs for fans, many of them very elegant and appropriate, were somewhat numerous; especially notable was one by Miss Alice B. Ellis, which particularly attracted the notice of the Princess Louise at a visit her Royal Highness lately paid to the school. Miss Ellis and Miss Hopkinson contributed some charming designs for dessert-services; Miss Wise, a very clever drawing from the life; Miss Pocock, drawings of scenes in "Paradise and the Peri;" Miss Lamb, subjects from "Lalla Rookh;" and Miss Handslip, from the "Ingoldsby Legends;" all of them showing considerable talent in composition; in a word, the general display was as interesting as it was most creditable both to teachers and pupils.

BELFAST.—A *conversations* has been held of the friends and supporters of the Belfast school, when the prizes won by the successful competitors among the students were given to them by the Earl of Dufferin, Sir Charles Lanyon presiding. His lordship delivered an address in which he referred to the improved taste displayed in the architecture of Belfast, and to the progress Art had made among the manufacturers of the town; afterwards he spoke in high terms, and gave some particulars, of the system adopted by the Central Department of Science and Art at South Kensington of sending pictures, articles of *virtu*, &c., for exhibition at such meetings as the present throughout the kingdom. His lordship also alluded to the benefit of a School of Art among a manufacturing community like that of Belfast, and concluded by reference to the harmonious manner in which persons of all creeds and politics could work, and had worked and studied, in connection with it. Mr. T. McClure, M.P., and Mr. W. Johnston, M.P., took part in the proceedings.

BRISTOL.—The prizes and certificates awarded to the pupils of this school at the last examination were presented to them in the month of December by the Dean of Bristol, who presided at the distribution. Although fewer of the highest class of prizes were awarded this time than in 1870, yet the general results compared very favourably last year with those of the year preceding. Miss Kate Moore obtained a Queen's prize for her design for a fan exhibited in the national competition.

CORK.—The annual meeting of the superintenders and students of the Cork school was held in December last. This is one of the oldest Schools of Art in the kingdom, having been established so long since as 1815; from it have gone forth men whose names are distinguished in the history of British Art. The total number of pupils passing through the schools last year was 188; but this does not include the attendance of boys from the national schools, of whom the average number was twenty-three. In moving the adoption of the Report, Mr. R. Scott remarked that the building in which the

school was at present held was not a suitable one, and that the Corporation could very well take the matter in hand, and erect a fine establishment which would answer the purpose of a town-hall, and at the same time afford those advantages that would necessarily accrue from having a school of design united with it. The Mayor spoke at some length upon the advantages of artistic as well as technical education to the working-classes, and said it would be very good policy of those who legislate for us to afford us some of the means of advancement and culture which were given to large cities like London, Dublin, and Glasgow. A local paper very pertinently asks, "Why, instead of handing the matter over to the Government, who will not attend to it, the Corporation, as the civic legislature, should not themselves try and do something for the improvement of the school?"

KEIGHLEY.—An exhibition of works executed by the pupils of this school was held in December last; and afterwards the distribution of prizes to the successful competitors took place. The Annual Report, which is somewhat voluminous, speaks most favourably of the progress of the students in every department; and it is gratifying to know that the artisan classes are earnestly availing themselves of the advantages, both in Science and Art instruction, offered them by the institution.

LEEDS.—From the last Annual Report of the committee of the Leeds School, submitted at a meeting, held on the 15th of December, for the distribution of prizes, we learn that—"The total number of pupils who have attended the School of Art during the past year is 368, showing an increase of 42 on the previous year. There have been also 223 girls and boys of the day-school taught drawing, making a total of 591 pupils under the instruction of the Art-masters of the institution: 356 pupils submitted 2,592 works for inspection in April last; many of these necessarily were of an elementary character. The number of pupils whose works have received the mark 'satisfactory,' the increase in the number of advanced prizes, and the great increase in the amount of aid afforded upon the work by the Science and Art Department, together with the examiners' report, show that the general work of the school, especially in the advanced stages, has made unmistakable progress in the year that is passed. The Department of Science and Art is awakening to the fact that, by the unlimited formation of night-classes for drawing, injury is inflicted upon Schools of Art; and it is devising fresh regulations in order to reimburse the committees of Schools of Art for this loss. The fact that four new night-classes have been opened during the past year in the district of Leeds, making fifteen in all now in operation, taught in most cases by parochial schoolmasters, with but scanty accommodation and knowledge for the instruction in Art, and more with the view of the public grants than to the advancement of Art, must tend to create a distaste rather than a taste for drawing. This latter circumstance, in conjunction with that of the standard for passing having been raised, has reduced the results of the second grade examination of the past year."

MAIDSTONE.—The annual public distribution of Government and local prizes and certificates to the students in this school took place towards the end of the past year: it was the result of the first examination in which any of the pupils were competent to send to South Kensington drawings of the full-length human figure from the antique, and yet two obtained Government prizes. This is encouraging for both the successful pupils and for the master, as it shows ability and painstaking. The number of students under instruction at the present time is,—Middle-class students, 19; artisans, 28; total 47. The annual Government examination was held on the 1st and 2nd of May. Thirty-six students were presented; 22 passed, receiving certificates; 4 obtained prizes; and 2 obtained full certificates. The number of drawings sent to South Kensington was 166; eight of these gained prizes.

READING.—A meeting in connection with this school has been held in the Town-hall, for the purpose of presenting prizes to the successful students. Mr. Tom Taylor distributed

the rewards, and delivered a suitable address on Art in general. The school has had during the past year a considerable addition to the number of pupils, and its operations are reported to be in every way satisfactory.

STOKE-UPON-TRENT.—This school, which is associated with those of the adjoining localities, Fenton and Longton, has had its meeting for the distribution of prizes, by Mr. G. Melly, M.P.; the Mayor of Longton presiding. We extract from the Annual Report the following remarks:—"The school has now been established twenty-four years, having been opened in 1847; so that Stoke may claim to be the parent school of the Potteries. How well it has performed its work many of the old students can attest. One is a master of a School of Art, others have made Art their profession, many are filling important positions as designers, whilst the greater number are producing works which have enhanced the fame of the Staffordshire Potteries throughout the world. Whilst the committee gladly acknowledge the various loans from South Kensington, they still regret that the Central Institution is not made more useful to the provinces. We have not in the school one first-class specimen of porcelain painting, although the authorities are complaining of the want of space for their numerous examples. The committee would gladly see a still greater interest shown in the school, both by employers and employed, as they feel convinced that it is quite impossible for the district to retain that pre-eminence in its manufacture which it has hitherto enjoyed without some such means of instruction."

SOUTHAMPTON.—For some time past an angry and painful discussion has appeared in the local papers with reference to Mr. W. J. Baker, head-master of the School of Art in this town, which now forms part of the Hartley Institution; the Council of the latter having called upon Mr. Baker to resign his office on the ground that his "continuance as the master of the said school is incompatible with its due progress and full utilisation as a branch of the Institution, or with the harmonious working with him of the Council and its officers," &c. No complaint appears to have been made against the master on account of inefficiency; but simply that he showed himself "unmanageable,"—at least, by the Council of the Hartley Institute. The School of Art seems to have flourished so long as it stood alone, but when it became incorporated with the Institute, discord began to creep in; and finally the Town Council was asked for authority to dismiss Mr. Baker. The friends of this gentleman—and they appear to have been many and influential—rallied round him, and the Corporation refused to accede to the request made by his opponents. We are pleased to know it is so. Mr. Baker has been seventeen years at his post, and has worked the school efficiently; it would, therefore, have been both cruel and unjust to have sent him adrift, only because he did not happen to render himself agreeable to a new body of masters who possibly were unable to appreciate, or to see, his fitness for the post he held.

PRIZES TO SUPERINTENDENTS OF SCHOOLS OF ART.—The Lords of the Committee of Council on Education, in pursuance of a minute of January, 1868, awarded, in December last, the following sums to the head-masters of the Schools of Art in the United Kingdom, "in which the general amount of work, considered with reference to the number of students under instruction, should be found after the annual examinations most satisfactory. It should be stated that the prizes offered are,—one of £50, three of £40, five of £30, ten of £20, and twenty of £10.

John Parker, St. Martin's, Castle Street, £50; Louisa Gann, Bloomsbury, £40; J. S. Rawle, F.S.A., Birmingham, £40; W. J. Muckley, Manchester (Royal Inst.), £40; Charles D. Hodder, Edinburgh (male), £30; George Stewart, West London, £30; D. W. Raimbach, Nottingham, £30; John P. Fraser, Salisbury, £30; W. H. Soules, Sheffield, £30; Robert Greenlees, Glasgow, £20; John Sparkes, Miller's Lane, Lambeth, £20; W. H. Stopford, Halifax, £20; W. Cosens Way, Newcastle-on-

Tyne, £20; A. A. Bradbury, Hanley, £20; Walter Smith, Bradford, £20; S. F. Mills, St. Thomas Charterhouse, £20; Walter Smith, 9, South Parade, Leeds, £20; John Menzies, Aberdeen, £20; R. C. Puckett, Ph.D., Leeds Mech. Inst., £20; John Anderson, Coventry, £10; T. C. Simmonds, Derby, £10; J. P. Bacon, Stoke-upon-Trent, £10; Herbert Lees, Carlisle, £10; John Kemp, Stroud, £10; Edwin Lyne, Dublin (Royal Society), £10; D. Smith, Saltaire, £10; Edward R. Taylor, Lincoln, £10; John Bentley, Birkenhead, £10; J. S. Goepel, Frome, £10; J. C. Thompson, Warrington, £10; Susan A. Ashworth, Edinburgh (female), £10; Wilmot Pilsbury, Leicester, £10; W. Cosens Way, Sunderland, £10; T. M. Lindsay, Belfast, £10; W. Stewart, Paisley, £10; Henry N. Geoffroy, Penzance, £10; Charles Swinstead, North London, £10; A. Stevenson, Keighley, £10; John N. Smith, Bristol, £10.

ART IN CONTINENTAL STATES.

PARIS.—A subscription has been opened at the *Ecole des Beaux Arts* to defray the cost of a monument in memory of the young Henri Regnault, the painter of 'An Execution in the Alhambra,' and of the equestrian portrait of General Prim, both in the late International Exhibition in London. Regnault, it will be remembered, fell in the action at Buzenval, patriotically and bravely fighting against the Germans.—The *Académie des Beaux Arts* has elected M. Questal a member, in the place of the late M. Duban, a distinguished architect.—By a decree of the Government it is prohibited to expose for sale any designs, photographs, &c., of a nature calculated to disturb the public peace. In this class are included portraits of individuals who took any conspicuous part in the Communal insurrection.—The occupation of the building in the *Champs Elysées* by the Minister of Finance, and the consequent limitation of the usual space for the *Exposition des Beaux Arts* in the present year to less than one-half, have compelled the administration to notify to artists, both French and foreign, that it must restrict the number of works to be exhibited to the space at its disposal. The days of reception are from the 16th to the 23rd of March, both inclusive.—The recent reopening to the Parisian public of the Gallery of Apollo completes the restoration of the Louvre in its five-and-twenty compartments. All those priceless cabinets and glass cases, replete with the most *recherché* objects of *virtu* in gold, crystal, and Limoges enamels, which signalled this gorgeous hall before the calamities of the past year, are again in their places. To these are added the novelties of a series of pedestal stands—admirable specimens of *Marqueterie de Bouille*, saved from St. Cloud, the two *Trianons*, Compiègne, and Fontainebleau—upon which vases of quaintest china-ware and antique porphyry are placed. Among the most minute scrutinisers of these treasures has been noticed the Emperor of Brazil, who appears to have feasted on the full banquet of the Louvre, under the effective guidance of the guardian, M. Félix Ravaisson.—The large *alto-relievo* of *Henri Quatre*, which had been so conspicuous in front of the *Hôtel de Ville*, in its ante-conflagration day, but which had been torn down and thrust into darkness by those exemplary amateurs, the Communists, has been again brought to light. It was severed into pieces, but its *disjecta membra* can, it appears, be successfully reunited, and the masterly work be once again restored to its old locality. This *Re Gentiluomo* could not have fared so ill, had he fallen into the hands of Guises or Arque.

BERLIN.—A sale of the duplicate engravings in the Royal Collection took place towards the end of last year: it produced about £2,500. Several of the specimens realised prices varying from £18 to £34, and some even higher sums: for example, a portrait of Rembrandt by himself sold for nearly £54; and his 'Christ healing the Sick,' known as *The Hundred Guilders* print, realised the same sum.

BERNE.—Aurelius Robert, a painter, and brother of the celebrated but ill-starred Leopold Robert, has just died, near Bienn, in the Canton of Berne, where he had for a long time lived in retirement. In his arms the unhappy suicide expired, and a catastrophe so terrible stamped such a severe and enduring sadness upon his mind, that he wholly shunned society. He yearned for solitude, and for it he relinquished the professional success and popularity which his talents would have commanded. He was sixty-six at the time of his death.

BRUSSELS.—The *Moniteur Belge* says that at the late International Exhibition in London, pictures by Belgian artists were sold to the amount of £7,400.

ITALY.—Numerous convents, with churches attached, having been suppressed in Italy, the Government has provided that the works of Art, which thus came into its hands, shall be annexed to the collection of different neighbouring towns. Thus it has happened that the Academy of Perugia, the Pinacothèque, has found its gallery much enriched by many remarkable works from the schools of Umbria and Ancona. Among these have come to light not only numerous subjects of Perugino and his school, but of their predecessors, whose names have scarcely been known beyond their ecclesiastical retreats, but who, nevertheless, presented interesting evidence of the progress of Art to its ultimate glorious development.

MACON.—A bronze statue of Lamartine, poet and historian, is to be erected in this his native town.

NANCY.—The Emperor of Austria has lately forwarded the sum of 100,000 francs for the restoration of the Museum of Nancy. This golden gift has won for his Imperial Majesty golden opinions from the unhappy people of Lorraine.

ROUEN.—The twenty-third exhibition of works of Art held in this city will open on the 1st of April. A gold medal of the value of 1,000 francs is offered for the picture deemed worthy of such reward; and four gold medals of the value of 125 francs each are announced to be also distributed as prizes.

VALPARAISO.—The statue of the late Earl of Dundonald, to which we alluded some months ago, is to be executed by Mr. G. A. Lawson, of London, and will be placed in this city.

VIENNA.—There is to be a competition, open to the artists of all countries, for the medals, five in number, to be awarded as prizes at the forthcoming International Exhibition next year in Vienna. We have received from the authorities a copy of the conditions to be complied with by competitors, but the document is too long for us to insert. Particulars, however, would doubtless be supplied on application to the Director, Baron de Schwarz-Senborn, 42, Praterstrasse, Vienna. The designs—models is the word used—must be sent in on or before March 31 of the present year.

There happens to be, just now, a curious—let it be added—cheering coincidence of Art-contributions to signalise the memory of remarkable individuals. Thus, at Naples, occurs the inauguration of Dante's statue in the Marcattello quarter. At Copenhagen, the erection of an equestrian statue, commemorative of the late King Frederick VII. At Düsseldorf a subscription is being realised to raise a monument to Cornelius. At Berlin a competition is proffered for a marble statue to Goethe, confined to German sculptors. At Berlin also the monument to Schiller has recently been inaugurated. The monument in honour of Mehemet Ali is now in course of construction at Alexandria, under the direction of the architect, Mons. Baudry. The general design of this work is by M. Louvet; the statue is to be executed by the eminent sculptor Jacquemart. Finally, in Austria, forty-two historic subjects have been painted in fresco, on the walls of the Arsenal in Vienna, and after a labour of twelve years, by Professor Karl Blaas. In reference to this Arsenal, it may be happily noted that at the perilous conflagration which broke out there on the night of December 12th, but few objects of precious value were destroyed.

ART IN THE PROVINCES.

BIRMINGHAM.—The Royal Society of Artists has just closed a very successful season; the number of pictures sold being 175, realising the sum of £3,502 16s., which includes the amount paid—600 gs.—by the purchaser of Mr. Leighton's 'Greek Girls on the Sea-shore,' one of his works hung last year in the Royal Academy. In 1870 the sales at Birmingham reached only £2,300, and the number of visitors was 30,300: the last exhibition shows an increase of 10,149.

LIVERPOOL.—The Report of the Fine Arts Committee—the Committee of the Corporation of Liverpool—upon the autumn exhibition of pictures has reached us. Our readers will remember that we published last month some remarks, by 'A Correspondent,' on the manner in which this exhibition was conducted. Leaving that statement to speak for itself, and examining the gratifying Report before us, we find that the collection distributed in the galleries of the Free Library and Museum included 430 works in oil-colours, 450 in water-colours, 18 examples of sculpture, and 10 "other works of Art," forming a total of 908. Of this number, 832 were for sale, "and 235 were actually sold for sums amounting to £6,395 2s. 6d., of which pictures to the extent of £1,377 were purchased by members of the Town Council, exclusive of £500 expended by the Corporation in pictures for the permanent Gallery of Art now in the course of formation. The number of admissions by payments at the doors amounted to 14,416 in the morning, and 8,309 in the evening, besides 313 season tickets, and about 6,000 pupils of educational establishments of all classes and denominations admitted gratuitously." The total receipts reached £1,481 9s. 8d., leaving a profit of £600 6s. 8d. It is proposed to devote the surplus funds of these exhibitions to the purchase of pictures for the permanent Gallery of Art. A better object could not be assigned to the money, and with this view the Committee urges, in its Report, collectors of paintings in Liverpool to buy from the exhibitions in the town, "both for their own sakes, and as a duty they owe to the town where they find the means which enable them to gratify their taste; thus assisting to make the Town's Exhibition adequately represent to some extent the amount of encouragement to Art given by Liverpool men."

We are well aware that the managers of provincial exhibitions find great and constantly-increasing difficulty in procuring works from our leading painters; and even when they are sent, an impression prevails, as the committee justly observes, that pictures so contributed "had proved unacceptable in London;" and hence the disinclination to buy in the country.

Liverpool, though containing a large number of picture-collectors, has certainly not made itself famous by its support of local exhibitions. We will trust a better era is opening up, under the auspices of the Corporation; and that, as the place stands second only to London in commercial importance, so it may stand only second to the metropolis in the patronage of local societies having for their object the well-being of British Art.

OXFORD.—The Dance collection of engravings belonging to the University is being arranged by Mr. William Smith, who has made considerable progress in his arduous task, having nearly completed the early German portion, an especially interesting and valuable series, which may take rank with the principal public collections in any part of the world. It contains a large proportion of the best works of the Masters of 1446, F. Von Bochalt, Martin Schoengauer, Israel Van Mecken, Zwott, and their contemporaries, besides a numerous series of the engravings of H. T. Beham, Aldegrever, G. Penez, and others, known under the description of the "Little Masters."—Mr. J. H. Parker, C.B., has delivered two lectures in the Ashmolean Museum; the subject of the first being on the collections added to the Museum within the past year, and on the progress of the study of Archaeology during the same period, and its future prospects. The second lecture referred to the excavations made in Rome in 1870. The attendance on both occasions was large.

SOUTH KENSINGTON MUSEUM. ACQUISITIONS OF 1871.

WANT of space and opportunity has prevented our noticing from time to time the additions made to the Art-collections at South Kensington; and we now propose to clear up arrears by briefly glancing at the more important acquisitions during the past year. As a matter of course, some sections of the Art-museum are much more complete than others, and, without doubt, the collections are richest in the matter of metal-work, pottery, and porcelain; although, if the furniture and textile fabrics, especially the latter, could be properly exhibited, which they cannot within the space at present assigned to them, the result would show that the nation possesses examples in these directions of which it might be proud, and from which lessons of great value to the industries concerned may be learned with immense advantage, alike to designer and manufacturer.

Our present business, however, is with the more recent additions to the Museum-collections, which have been of a varied, and, in some instances, of a most important character. Primarily, as connected with architecture, the rood-loft from the cathedral of Bois-le-Duc, of the date about 1590, may be named, although it is not at present visible to the general public, being in course of erection in the new south court. This work is a large and important structure of marble, the decorative portions of which consist of richly-sculptured ornaments, *relievi*, and figures. The structure itself consists of a series of deeply-soffited arches, supported on columns of red marble, having enriched panels, with spandrels, in each of which is an *alto-relievo* of an angel in white marble, the structural framework around being in black marble. In the upper portion of the work are twelve large statues and three smaller ones, all treated with great spirit in the manner of the transition from the purely *cinq-ue-cento* to the imitation-classic which succeeded it, and so thoroughly debased, in the end, the decorative architecture of the seventeenth and eighteenth centuries. This rood-loft is being placed against the south wall of the new court, at the northern end of which, the fine east, exhibited for the last three or four years in a fragmentary state in the entrance-hall to the Museum, executed from the porch of the Cathedral of St. Iago, of Compostella, will be seen to great advantage when this portion of the Museum is opened in the spring.

A very different acquisition from this "rood-loft" is the remarkable collection of Rings got together by Mr. E. Waterton, respecting the purchase of which, for the nation, a negotiation was opened by the British Museum authorities some years ago. An opportunity like this rarely occurs, and the purchase of these rings, on much more favourable terms than those the British Museum trustees would have been justified in accepting, is a matter of congratulation.

The collection consists of Egyptian and Greek rings, Gnostic and Early-Christian, Roman, Byzantine, Celtic, and Anglo-Saxon, Papal and Medieval rings. Their interest, for the purposes of study, will be greatly enhanced when those already acquired by the Museum are mounted and arranged with the Waterton series in historical sequence, as also according to the use; and, while the artistic excellence of a considerable number of the specimens cannot fail to be of great use to the designer and producer of such objects for modern purposes, the collection as a whole will be of the highest interest to the historian and antiquary, as there are few subjects in which the poetry of life, in past ages, can be studied more effectively than in the varied uses of finger-rings.

As an illustration of the transcendent skill of the Japanese in metal-casting, especially in bronze, the remarkable objects forming the remains of a temple, recently destroyed by fire in Japan, claim special notice. A large portion of these were sent to England as old metal. The Museum authorities obtained information of this, and wisely secured the whole, including three large bells, and four or five vessels which appear to have been used for the purpose of ablution, and therefore may

be characterised as lavers. One or two are gilded inside, to prevent corrosion. These latter were not included in the "old metal" category; but a couple of magnificent standards or sacrificial burners, which have been happily secured, as also some remarkable water-taps, designed and cast in the form of a dragon, are part of the *débris* of the burnt-out temple. The treatment of these works as castings in bronze is of the highest character and the most perfect workmanship, while the lavers afford an example of perfect finish in surface and *patina*, quite exceptional even in Japanese bronzes. We are informed by an accomplished orientalist who has travelled in Japan, that though he has never seen any sacrificial standards of so important or so elaborate a character as those now under notice, nor is quite clear as to the use of such objects, yet he has on several occasions seen five or six standards of a similar character, but all made of stone, outside a temple, and at the front entrance; each standard having a wicket-cage at the top with a door in the side, which is the case with those at South Kensington. The use appeared to be illustrated by the fact, that a priest would leave the temple with a burning joss-stick in one hand, and advancing to one of the standards, would open the door at the side of the cage, thrust the burning stick into the ashes of previous offerings—for such they most probably are—remaining at the bottom of the cage, close the door, and return to the temple, the stick continuing to smoulder away until it formed part of the already accumulated heap.

The decorations of these cages are figures very similar in character to the Japanese Angel of Buddha. Each figure originally had a musical instrument in its hands, but each differing from the other; the action of the arms from the elbow being varied in each to adapt the hands to the mode of playing. Below this cage or perforated head, the decorations, on a species of string-course, consist of dragons in sunk panels, admirably conceived and executed in high relief. The base is decorated with lions in relief, also placed in sunk panels. The general outline of the whole is exceedingly elegant, and of the most perfect proportion.

The three bells are of singularly appropriate and graceful form. The largest is nearly five feet high, including the ornamental ring or staple by which it could be suspended; this is composed of two dragons' heads. The form of the body of each bell is that of an inverted goblet of elegant curves, and the decorations consist of pear-shaped protuberances springing from a corolla arranged in geometric lines; and also of panelling, within which are inscriptions in Japanese—prayers and thanksgivings to Buddha. The smallest bell has a figure of Buddha holding the *lotus*, in the same manner as a Christian saint would be represented holding a palm-branch. From an inscription on one of the bells, the temple to which these interesting and unique objects belonged was dedicated to "The Felicity-giving Dragon."

It is much to be regretted that portions of three other standards, acquired in addition to those described, but all of them imperfect, and, therefore, not in a fit state to exhibit, were stolen from the unfinished courts of the Museum, by labourers employed by the builders. Two of these men were detected, and part of the property restored after their conviction of the theft; but the three imperfect standards are now more incomplete than ever.

Examples of really good English furniture, especially the painted and decorated specimens of the latter end of the last century, or the beginning of the present, are comparatively rare; the Museum, however, possesses two or three admirable objects, which there are good reasons to believe were once the property of Mrs. Siddons. An addition has been made to these in the acquisition of two semicircular tables, having very elegantly-shaped thin tapering legs, carved and gilt. The tops are painted with great skill, and the designs are certainly by Angelica Kauffman, if she did not execute them. The flower-wreaths forming the border are attractive examples of the treatment of flowers for decorative purposes, and as such are worthy of special study by the pupils of the Scho. l of Art at South Kensington.

No very notable additions have been made to the collection of pottery during the past year,

although some useful examples have been acquired for the English section, which is more in need of development than any other. The rarest and most exceptional examples were three objects in Fulham stoneware, formerly the property of Mr. Reynolds; the principal one being the celebrated piece dated 1673, and representing "Lydia Dwight," the daughter of the proprietor of the Fulham Works. It is evidently intended to convey the idea that the child is dead, although one hand grasps a bouquet of flowers with a life-like grasp which might suggest that she is asleep. Another example is a statuette of the same child; and the third is a portrait-bust of James II.

Mr. G. Maw, Benthall Hall, Broseley, presented to the Museum-collections some notable examples of Moorish Pottery from Fez, contributed by him to the International Exhibition of 1871, and has recently supplemented this gift by a few excellent and interesting objects, chiefly vases of Rabat manufacture, which so far complete a useful and suggestive illustration of Moorish earthenware.

The Museum-collection of musical instruments has now become a very important one; and a choice selection from a number of curious and valuable instruments acquired by Signor Mario has been recently added. A Mandoline dated 1600 is a most characteristic and artistic example of its class, as is also a Spanish Guitar made for Charles IV. of Spain, dated 1789. The latter is a very decorative and suggestive instrument. A *Cithara* of Italian make, late sixteenth century, is also a very elegant example of ornamentation adapted to use. A Viol da Gamba, German seventeenth century, and a Bagpipe Tampogna, Savoyard of the eighteenth century, are very interesting links in the chain of illustration in this direction. The last-named instrument is a very pretty and highly-finished example of its class.

The additions to the collection of gold and silver plate have been of value as tending to complete certain phases of this important division, of which these are now more suggestive to the designer and Art-workman. In jewellery the additions have not been of so much importance, except in a practical illustration of the art of enamelling as practised in France at the present day. These specimens, a necklace and two lockets, by M. Falize, the elder, originally exhibited in the Paris Exhibition of 1867, have been acquired for the Museum after being exhibited on loan since 1868. They are exquisite in treatment and colour.

A most interesting specimen of silver-work has been only very recently added to the collection. It is a silver cup of the same shape, size, and general design as the specimen at the British Museum ascribed to Cellini, but about the authorship of which there has always been considerable doubt. The recent South Kensington acquisition was purchased at Nuremberg, where it is said to have been one of two in the possession of the Guild of Goldsmiths of that ancient city. They are stated to be the work of Wenzel Jamnitzer (born 1508, died 1585), a contemporary of Cellini, and probably were acquired from the artist at the time of their production. When the German guilds were dissolved some years ago, the two cups were sold; one is now in the Museum at Berlin, and the other at South Kensington.

The general form of this latter is exactly that of the cup in the British Museum, except that it is not quite so tall in proportion, nor is it so elegant. The details differ in many respects, and the South Kensington specimen seems to be an unfinished work. The lower rim of the foot is quite plain, too plain to harmonise with the rich decorations of the more complete parts. The lip too appears to be in the same condition. The workmanship and design of the details of the completed portions are exquisite for finish and perfection of *repoussé* treatment and chasing; but the detailed ornaments at the upper portion of the foot, where the stem is inserted, are rather boss-like in character, and do not contrast favourably with the details in the same position on the British Museum cup, which are composed of lizards, &c.

The example under consideration had been judiciously cleaned before it was acquired for

South Kensington, but none of the details seem to be injured by the operation; and the silver has a singularly pure and unalloyed look, unusual in works of this class.

The collection of water-colour drawings in the galleries at South Kensington, illustrative of the history of that peculiarly English phase of Art, has been gradually growing in importance and interest for some years past. Additions have been made by purchase; but Mr. W. Smith's liberal presentation, to which we referred in a recent number of our Journal, is not yet hung, as it was found necessary to prepare a special room for them in connection with the existing arrangement. When the whole are re-disposed, as will certainly be necessary in connection with this munificent gift, we shall take an opportunity to go over the entire collection.

A few admirable oil-paintings have been added to the collection of pictures by British artists, presented by C. T. Maud, Esq., of Bath. The most remarkable is a large and important work by James Ward, R.A. It is a view of St. Donnat's Castle, admirably treated in a manner which strongly resembles Rubens's best landscape-effects. Two bulls, fighting across the trunk of a large fallen tree in the foreground, afford the painter an opportunity to show his mastery over animal-form in a most striking manner.

A clever painting of the 'Deluge,' by Loutherg, and three pictures by T. Barker—one of the latter a scene at a village wake or fair, and especially clever and characteristic—complete the works comprised in Mr. Maud's appropriate gift to the nation.

CRUISE OF THE "GALATEA" ROUND THE WORLD.

H.R.H. THE DUKE OF EDINBURGH collected a very large number of the most interesting examples of the Art and Art-industry of the various countries visited during his last cruise in the *Galatea*. These he has lent to the South Kensington Museum for a short period, and they have been arranged in the north court of that institution for inspection by the public.

Among the specimens are some gorgeous and remarkable examples of Oriental embroidery and enamel-work, showing that the traditional Art-power of the natives of Hindostan still exists. Indeed, nothing proves this more than the exquisite character of the workmanship and decoration of a very extensive collection of arms and armour. Some of the shirts of mail are more like textile fabrics in metal, if the phrase is permissible, than anything else. The perfection of finish and colour runs through nearly the whole of the armour.

In bronze-casting the Japanese specimens are marvellous examples of technical skill in treating this class of metal-work, and although the work is mostly modern, it vies in beauty of construction, design, and detail with the fine examples of old Japanese work.

Among the porcelain are some admirably-designed examples of the tall vases which the Japanese alone appear capable of "firing" with the certainty of the paste not collapsing in the process, or at least losing its verticality. Some of the smaller examples of porcelain, both Japanese and Chinese, are of great beauty and perfection of enamelling and manufacture.

In silver and gold work the richness of not a few of the objects is quite startling. A hookah upon a magnificent smoking carpet is indeed an Art-object of its kind worthy of a prince; and some of the silver filigree-work, in the form of bouquets of flowers, is of exquisite taste and workmanship in the details.

A series of illustrations of the manners and customs of the Chinese and Japanese, painted in silk, and mounted so that they close up as a book when not extended as a panorama, are evidences of artistic skill with the brush calculated to astonish Western Art-critics of manipulation and harmony of colour.

A very well-selected series of illustrations of the natural history of the countries visited,

especially of birds in great variety, occupies two or three large glass cases, and cannot fail to add to the interest of the collection in the eyes of the student of natural history.

We must conclude this necessarily short and cursory notice of a very interesting contribution to the attractions at South Kensington by briefly alluding to the series of water-colour drawings by Mr. Oswald W. Brierly and Mr. Nicholas Chevalier. Those of Mr. Brierly illustrate a former cruise of the *Galatea*—that commencing 18th February, 1867, and ending 26th June, 1868. The drawings are chiefly marine subjects, treated with great skill and truthfulness. They have been arranged sequentially, commencing with views in the Mediterranean; then follow the call at Madeira, Rio, Tristan d'Acunha, and the Cape of Good Hope, on the voyage to Australia; the scenes in that country finishing with an interesting sketch of the *Galatea* amongst the icebergs in the Southern Ocean, in the spring of 1868.

Mr. Chevalier's drawings illustrate the more recent cruise during 1869 and 1870, commencing on 11th March, 1869, and ending 6th April, 1870. The series consists of about a hundred drawings, and are clever representations of hunting-scenes, public ceremonies, costumes, the manners and customs, characteristic scenery, architecture, &c., of the various countries visited.

In connection with public ceremonies in which the Prince-captain had, *volens volens*, to assist while visiting the antipodes, the number of trowels and mauls used in laying the foundation-stones of edifices about to be erected in the British Colonies will not be overlooked; and it is something to be able to say that not a few of these implements of a "transient" industry are really trowels for use, although profusely decorated; a compliment which cannot always be paid to such things, since they are often mere decorated objects intended to fulfil the purpose of a trowel for "one occasion only."

AMY AND HER FAWN.

FROM THE GROUP OF SCULPTURE BY
M. NOBLE.

THIS very charming sculptural composition was exhibited at the Royal Academy in 1869, where its title was introduced by a quotation from the *Winter's Tale* significant of the sentiment the sculptor intended to convey:—

"The silence of pure innocence persuades,
When speaking fails."

Works of such a kind, even where their artistic merits are of a comparatively inferior order, which Mr. Noble's group is far from being, are always most attractive; there is a fascination in picturesque sculpture that recommends itself, and which few are able to resist, even when it has as companions in a gallery the stately and severe forms modelled after the purest Greek examples.

This group is not life-size, it is rather small; and it cannot be said there is any novelty in the conception; but the idea is carried out with very much grace in the design, and of tender, child-like feeling in sentiment. Little Amy, whose light dress is, by the way, most skilfully and elegantly arranged about her, offers her pet a piece of bread with a rather timid hand, as if she were half afraid of scaring the animal away from her side by the slightest action: she waits quietly, in fact, till it is gently taken from her. A perfect embodiment of repose is this figure, with the head slightly bent down to watch the result. We have rarely seen a group of its kind more acceptable: surely it would answer the purpose of some one of our bronze-manufacturers to reproduce it in metal for ornamental purposes.

MR. MORBY'S PICTURES.

IN Mr. Morby's gallery, at 24, Cornhill, are many pictures that have been known to us some time; but also many which have never been exhibited. It is principally the latter that now claim attention, as among them are signal curiosities of the practice of eminent painters. The collection is numerous, valuable, and of great interest, but want of space compels us to limit our notice to a few only.

We are from time to time astonished, and often gratified, by the bold and independent assertions of M. Tadema, but never more surprised than on seeing in this collection an impersonation—shade of Cicero!—of no less a personage than L. Sergius Catiline. The picture is small, and the subject is presented as a Roman patrician, and an aspirant to the honours of the consulship. He wears his *toga* according to the fashion of the young men of the day, carries in his right hand a walking-staff and in his left a flower, and his equipment is finished in all the small points for the Forum, or other lounging centres of the city. This idea is really curious, but we are not carried very far into the relations or the habits of the miscreant's life. The figure does not represent the ideal of a Roman gentleman; the face is dark and ominous, and suits but ill with the pretensions of the personal appointments. It is really a startling and suggestive presence—he looks you straight in the face, and seems to ask if he be not as virtuous as the infamous Sallust, who has so bitterly censured him. As a classical painter we have also M. Gérôme, by whom are two small pictures—single figures, 'Tragedy' and 'Comedy.' The former is provided with a tragic mask, and otherwise bespeaks the character, inasmuch that no description is necessary. The latter carries a mask broadly comic, and is otherwise qualified in a manner befitting the subject. Very different in point, but referring also to the historical past, is the 'Destruction of Pompeii,' by P. F. Poole, R.A., a large picture, which many of our readers will remember at the Royal Academy in 1865. Here also is J. Pettie's, A.R.A., 'Scene in the Temple Garden,' exhibited last year in the Academy.

By W. Geets—a name new to us—is 'Charles V. and Jeanne Vandergheynst at the Cradle of their Daughter Marguerite'; it is an extremely brilliant picture, and full of detail, painted with singular nicety. 'A Flower-Girl,' by Emile Levy, is an agreeable version of this much-veiled subject; but from it we pass to 'Paul and Virginia,' by the same artist, perhaps the most beautiful excerpt that has ever been made from that charming story. The subject we have had *ad nauseam* for the last fifty years, but the innocent and tender sentiment of this picture surpasses all versions that have gone before it. Paul is carrying Virginia across a streamlet; this has often been painted before, but the spirit of the tale is wonderfully sustained in the sentiment of the *agroupement*. Again, the background is a field of eloquent argument. It is much such a base of relief as Raffaele would have given to one of his Madonnas.

By Troyon are several works: to one especially the visitor is attracted by its dissimilarity to the usual feeling of this painter. It is a landscape, consisting of rocks and a distant sea-coast view, reminding us somewhat of the distances of the marine-painter J. Veret, and looking throughout like sentimental composition, yet withal very pleasing. From this divergence from Mr. Troyon's beaten path we turn to another more immediately in the line of his practice, which represents the outskirts of a farm-yard, where are seen sheep and poultry, and a variety of circumstance indicating an actual locality, and showing all the power of description which instances the accomplished artist. It is scarcely necessary to name the painter of 'Charlotte Corday going to Execution'; the picture is a *replica* of the larger composition; and when we remember the extraordinary character of Mr. Ward's scenes from the history of the first French Revolution, it is by no means surprising that he should be called upon thus to repeat them. There is also by Mr.



AMY AND HER FAWN.

ENGRAVED BY R.A. ARTLETT. FROM THE SCULPTURE BY M. NOBLE.



Ward a very graceful single figure entitled 'Beatrice.' Of works of the latter kind are several of great interest. By Carolus Duran is an extraordinary study, the character of which forbids the presumption that the artist suggests anything beyond the living person and character. It may be the portrait of a girl of Algeria. She sits holding a cigarette, which she has evidently just removed from her mouth. The striking point of the person is the enormous mass of black hair, which clearly proclaims her of African origin.

When Schlesinger is named, the fancy adverts at once to refinements that distance out of sight all presentments of rude nature. The picture now instanced is 'The Letter,' a life-size head and bust study of a lady presumably of the time of Louis XV.; she has received a letter of pleasant communication, which she holds in her hand. The face is charmingly painted, and the smile on the features expresses an inward sense of satisfaction which had surely been vulgarised by any broader expression of pleasure. 'An Arab Woman and her Child,' by F. Goodall, R.A., is one of those very characteristic studies made by this painter during his sojourn in Egypt; and another work by the same hand, 'The Spring,' shows a piece of woodland scenery, through which a shallow streamlet makes its way, broken by rocks and stones, and shaded by the dense leafage overhead. On the left are a couple of figures filling their water-jars at the running spring. The picture is very rich in colour. 'Romeo and Juliet,' Franz Vinck, is the leave-taking of the lovers in the second scene of the second act. The figures are admirably drawn, and the entire scene is very circumstantially carried out.

'Falstaff's ragged Regiment,' H. S. Marks, A.R.A., engraved in the *Art-Journal* of last year, has never before been rendered with so much knowledge of the arms and costume of the time as appears here; the tone also of the text is fully sustained. Hillingford's 'Don Quixote disarmed by the Ladies' is throughout infinitely careful. The situation, both through the knight and his squire, is as humorous as Cervantes could desire it, and not less amusing to the lady pages. 'Imogen,' by P. F. Poole, R.A., appears in this picture as in the fourth scene of the third act—that between Imogen and Pisanio. The impersonations and their relations are so well conceived that there is no need of a title. Of W. Müller are two examples singularly different in taste and feeling. One, 'The Image-Seller,' is a very early essay, which takes us back to 1829. The other is an admirable example of landscape-painting in that firm and vigorous feeling and manner which he learnt by intercourse with the works of the landscape-painters of the Low-Country schools, notably of Hobbema. There is another work with which the name of Müller is associated, being a view by Linnell after a drawing by Müller of the wild and romantic marble district of Pinara. It has been worked upon by Linnell as lately as last year, and is now a picture of exquisite finish and brilliancy. Creswick's early pictures go side by side with nature certainly more socially than those of his latter period. This is shown in a small and real-looking landscape, in which the grass is green and the trees are not brown; it is clearly of that time when he used to paint the dark pools of the Greta, shaded by verdant summer foliage and bordered by luxuriant herbage. 'Water-Lilies' is one of those very sweet compositions by H. Le Jeune, A.R.A., in which rustic children are the actors, and they derive an increased interest from the beauty of the scenery in which they are introduced. 'Alms-Giving,' by Ouderaa, of Antwerp, is a very highly-finished picture of a lady, who, as she leaves church, gives money to a beggar. In 'Spinning,' Edouard Frère departs from his customary cottage-scenes, by placing his figures in an interior partly composed of a portion of ruinous and old, but imposing, architecture, and partly of an abode of the usual humble pretensions. It is interesting as a diversity in his practice. A poetic landscape by B. C. Koekkoek deserves special notice. There are also many other valuable pictures, to which to do justice another opportunity must be sought.

CHURCH AND DOMESTIC FURNITURE OF MESSRS. COX & CO.

It is not, perhaps, very surprising that, amid the divisions of Protestantism and the fluctuations to which it has been subject during three centuries, the very forms of church furniture and appointments should be lost. The beauty and appropriateness of the designs of ancient church state have been acknowledged, in so far as to render desirable the restoration of the ancient forms and patterns; but the difficulty was to procure the designs. Recourse having been had to ancient illuminations and a few other sources of information, patterns and forms were recovered; but other difficulties arose before they could be realised in substance, and this was nothing less than the actual manufacture; for even to skilled workmen these objects were products of an entirely new craft—not only were new tools necessary, but in the manipulation there was a cunning which had to be acquired. Many years ago, when we began to decorate our churches with frescoes, it was stated by us that church-enrichment could not end there—that mural paintings only showed how much more was wanting to the completeness of the appointments. When this movement began, the absence of uniformity of design was greatly felt. The application of a certain fitness was acknowledged at all hands, and this implied the establishment of certain canons of taste based on knowledge and inquiry, which should secure perfect chastity and harmony. But in a multitude of cases authorised persons, constituting themselves their own designers, directed the production of works which bore reference to nothing of recognised worth in design; fortunately, the matter was taken up seriously by the Cambridge Camden Society, whose efforts in this direction have borne golden fruits; as may be witnessed at Messrs. Cox and Son's establishment, 31, Southampton Street, Strand—in the first instance in a collection of plate, consisting of chalices, alms-dishes, flagons, &c., and then in a most extensive assortment of church furniture, as altar-tables, scrolls, stall-seats, choir-desks, pulpits of a great variety of patterns in oak, iron, and stone, desks, fald-stools, chairs, lecterns, pulpit-desks, &c.

In the domestic furniture also manufactured by Messrs. Cox, there is a novelty of device extremely attractive and interesting—but of this it must be remarked that no single piece will harmonise with tables and chairs of ordinary patterns; the presence of a sideboard or dining-table involves the necessity of an entire complement of similar description. Amid a variety of articles, an oak sideboard is conspicuous, panelled with walnut wood, enriched with marquetry of exquisite finish, and smaller panels of dark-stained wood or ebony, bearing a florid design in marquetry. The back and upper shelf are all oak, and all the wood is in its natural state, that is, it is not French polished, but left gradually to acquire the darker tones which the wood assumes in time. Another article may be called a side-table, with a high back divided into five trefoil compartments, fitted with white tiles bearing designs signifying that it is intended for a piece of dining-room furniture. Another sideboard is surmounted by a book-case furnished with rods for curtains. The panels of this sideboard are composite, that is, they are not formed of one piece, but have been cut in the centre, and a piece of the wood let in, so that the grain crosses the panel. Another article is ingeniously contrived as a combination of a music-stand and a Canterbury, very convenient and perfect in manufacture; there are also many other articles, all remarkable for a certain novelty of design, and of undoubted solidity of manufacture. But it is impossible to describe any considerable proportion of these productions. They are all admirably adapted for the purposes intended—that is, their utility has been considered before their ornamentation. The objects described are, perhaps, the most expensive, but we also observe furniture at very moderate prices, "got up" in excellent taste.

MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY.—Messrs. W. C. T. Dobson and Lumb Stocks have been promoted from the grade of Associates, and were elected Members of the Royal Academy on the 22nd of December. These elections cannot fail to be satisfactory; if a painter, and not a sculptor, was to be chosen, there is no member of the profession better entitled to the distinction than Mr. Dobson; honoured as an artist and respected as a gentleman, he is an accession to the body. Mr. Stocks, now that James Henry Robinson is dead (to whom he has succeeded) and Doo has retired from active labour, is at the head of his art. He is a line-engraver; an art for which there is now but slender encouragement; indeed it has almost "gone out" in England. One of the best of his engravings—'Marie Antoinette in Prison,' after E. M. Ward, R.A.—was published in our last number.

THE EXHIBITION, 1872.—Although it is possible that before our journal is issued the Commissioners may have made up their minds, they may also continue putting off the evil day, and the "memorialists" who are so deeply interested in the issue may be left in such uncertainty as to be unable, as well as unwilling, to compete. The fact is, the Commissioners are in "a fix": they see and fully appreciate their danger; but the bargain made by France is too solid to be broken, and it is understood that a similar engagement has been entered into with Belgium. Possibly General Scott will resign his onerous and troublesome post, and his successor may be Mr. Henry Cole, C.B. A new arrangement may thus be facilitated: the French Government to be compensated for the cost of their *Annex*, and no objects removed from the building until the Exhibition is closed. We postpone further remarks for a month.

UNIVERSITY COLLEGE.—The trustees of the will of the late Mr. F. Slade have resolved to place the sum of £1,500 at the disposal of the Council, as a grant for providing casts and other objects for the use of the students in the Fine-Art School of this Institution. This sum is altogether irrespective of the gift of £5,000 to the Building Fund, and the endowment of the Slade Professor and of the scholarships.

MR. J. H. MOLE has been elected President of the Artists' and Amateurs' Society for the present year.

THE MEDALS OF THE WORKMEN'S INTERNATIONAL EXHIBITION.—It appears that the distribution of medals is postponed for "an indefinite period," the die having cracked. Mr. Newton, of the Mint, attended a meeting of the expectant medal-gainers, and explained the nature of the accident; it had been, he said, a subject of great regret to the authorities, and would be remedied as soon as possible.

ARTISTS' PROTECTION SOCIETY.—A society is to be formed—or, rather, an attempt has been made to form one—the avowed purpose of which is to protect artists in some way or other from danger to their works when exhibited. The project is very vague, we cannot see that it is needed; but if it were, those who join it will be in greater peril from their friends than they would be from their foes—if they have any. The programme of the society affirms that works of Art were injured and lost at the International Exhibition. That some may have been injured is probable, but that any were actually lost we do not believe. We have vainly inquired for proofs, but have received none.

MR. J. EDGAR WILLIAMS, the eminent portrait-painter, has been commissioned to paint a portrait of the late Lord Mayor of London, to be presented to Lady Dakin. The requisite sum has been subscribed by the personal friends, and colleagues in the City, of Alderman Sir Thomas Dakin. We congratulate the Committee on their choice of a thoroughly good artist.

THE MODEL OF A STATUE OF SIR HUMPHRY DAVY has just been completed by Messrs. Wills, of the Euston Road. It is intended for erection in his native town, Penzance, and the cost of its execution will be defrayed entirely by local subscription. The best, and indeed only, portrait available to the sculptors is that painted by Sir Thomas Lawrence more than half a century ago, and now in the Royal Institution. In this portrait, so well known from the engraving, Sir Humphry wears a short coat and an overcoat, with the voluminous "neck-cloth," properly so-called, of the day, and so much had the dress become a part of the likeness that it was determined the statue should be a *replica* of the portrait; with the difference that, whereas the statue is a full-length figure, the portrait shows only the upper part of the person. The former is 8½ feet high, the attitude is easy, the head is turned slightly to the left, and the entire movement bespeaks the act of addressing an audience. The right leg is slightly advanced, the left hand rests on the side, and the right on a Davy lamp. The material in which the statue is to be executed is Sicilian marble, and it will be placed in the main street of the town in front of the market-house. It is at once recognised as a happy suggestion from the work of Sir Thomas Lawrence, but it must be remarked that we are slow in doing justice to the memory of our great men. It should not have been left to Sir Humphry Davy's townsmen, after so long an interlapse since his death, to do justice to the memory of one to whom humanity is so much indebted.

MR. MERCIER, whose portraits of eminent persons have been numerous and of great merit, has recently finished a portrait of Mr. Ashbury, the owner of the *Livonia*, a gentleman who has done so much, and so honourably, to uphold the yacht-renewal of England.

THE GRAPHIC SOCIETY entertained its members and friends on the 13th December (the second night of meeting this season), by the exhibition of a large number of the works of the late James Holland. Examples illustrative of his various styles and periods, from the date of his early career as a flower-painter to that of his latest Turner-esque sketches of Venice, were liberally placed on loan for the evening. Such exhibitions of the collected works of great artists, as is the practice of this society occasionally to hold, are interesting and instructive.

MR. E. M. WARD'S 'LUTHER'S FIRST STUDY OF THE BIBLE.'—Many of our readers will probably recollect that some time ago we announced a proposal to purchase, by subscription, this important picture, exhibited at the Academy in 1869, for presentation to the British and Foreign Bible Society. A committee is now at work for promoting the object: it contains the names of numerous gentlemen whose influence—in London, especially—will do much towards bringing the matter to a successful issue. Included in the list we find Sir Thomas Gabriel, Messrs. G. Moore, W. Leaf, W. Morley, F. Bennoch, J. and F. Battam, A. Holtz, W. F. White, T. Walker, W. S. Silver, S. R. Ward, J. M. Stead, Major-General White, Colonel Worsley,

Captain Bedford Pim, R.N., Rev. Josiah Pratt, Rev. F. C. Lloyd Jones, Rev. W. Windle, Rev. J. V. Povah, and others. The price of the picture is £1,000, of which one gentleman, by his own individual efforts, has succeeded in obtaining £200; and the artist himself liberally presents a similar sum to the Society. We cannot for a moment doubt that the whole amount will soon be collected, and that the picture—suited, by its size, only for a large apartment—will find a home than which none could be more appropriate.

SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.—At the general meeting of this institution, held at Conduit Street, on the 11th of January, Captain J. Britten, in the chair, the Hon. Secretary, Mr. George Browning, read the Report, and the Hon. Treasurer, Mr. William Atkinson, put before the members a highly satisfactory financial statement. Both were carried unanimously. The Chairman congratulated the Members on the success of the past session, and the promising prospects of the present.

THE FLEMISH GALLERY.—According to the promise held forth at the opening of this exhibition, new works of great excellence are continually added, supplying the places of those removed. Conspicuous among these are two life-sized figures by Portaels, 'The Ring of Betrothal,' and 'The Breton Flower-girl.' The former represents a woman of the peasant-class, dressed in her wedding finery, very earnestly examining a ring which has been presented to her by her *utur*. In the other, the girl is carrying a pot containing a flower of the piccotee family. Life-sized studies of this kind are rarely painted in a manner to excite so much interest as is attached to these pictures. Among the late additions to the gallery are two exquisite pictures by Escosura: one is called 'The Declaration,' presenting a lady and a gentleman in a garden, the latter in the act of urging his suit; the other is 'The Return of the Sportsman'—an inspiration from the Dutch. Both are small, and worked out with a richness of pencilling which leaves room for no suggestion as to further finish. 'The Slide,' by Sier, of Munich, is a very remarkable picture, ranging up, we think, to the quality of the best snow-scenery of the French school, with very much of careful detail. Not the least interesting of the additions is a most elaborate copy of 'The Shrine of St. Ursula,' at Bruges, by Memling. Every compartment of the famous work is most perfectly represented. The story, it will be remembered, is that of the eleven thousand virgins, whose *reliquies* are preserved at Cologne. Numerous other works have also been received from the Continent, and are hung in the rooms.

"KNOCK OUTS."—*The Echo* has directed public attention to this subject in an article and by correspondence, full of point and purpose. The evil is strengthening; it is now impossible to be sure that objects submitted to public sale will not be sacrificed. No doubt Messrs. Christie, and other auctioneers, do their best for their clients, but they seem powerless to provide a remedy. There are few persons accustomed to attend sales who will not endorse this statement, from actual experience.—"A correspondent writes that he has known pictures bought by a man of taste, who always purchased judiciously and at moderate prices, for £3,000, which, in consequence of the elaborate organisation of such disreputable furniture-dealers, only realised, when sold by auction, £1,000. And he also mentions that 'a picture for which the late owner had refused

£250, was knocked down for £4 16s. 6d., and bought by the dealer who had sold the major part of the pictures to this gentleman, and who is considered—(the italics are ours)—one of the most respectable dealers in the metropolis." We could give, within our own knowledge, cases quite as strong as these; where pictures have been knocked down or "out" for shillings that ought to have brought pounds. "The rule of a 'knock-out' is that no member shall so bid against another, as to run up the price of the article put up for sale; and when the fraudulent purchases have been effected, the gang usually adjourns to a public-house, where the goods are again put up for sale, and the price then obtained, deducting the sum paid at the first sale, is divided among the confederates, including the purchaser at the second sale. Under the system of the 'knock out' anything like a fair auction is impossible. The sale is a mere farce, nothing more nor less than a means of putting money into the pockets of the disreputable brokers, who do everything in their power to drive *bond-fide* purchasers from the sale-room." We believe that, if evidence of the fact were obtained, the guilty parties might be prosecuted for conspiracy to defraud; and that the infamous system will not be arrested until the law is thus appealed to.

MR. WARRINGTON WOOD.—It is not often that a prophet is honoured in his own country. It is therefore pleasant to record that this able and already distinguished young sculptor—settled for a time in Rome—recently visited his native town of Warrington, and has returned to Italy "laden with commissions"—sufficient, indeed, to occupy him during the next three or four years; for one of which, designed to adorn Warrington, he will receive a thousand pounds; that sum having been raised by subscription following a public meeting (the Mayor presiding), where the merits of the sculptor were lauded by several of the magnates of the locality. In reference to the sculptor, Col. Wilson Patten, M.P., said at the meeting, "he was born, bred, and educated among them, and the present high position he held, not only in this country but abroad, was entirely owing to the instruction he received in Warrington, and in the School of Art." The subject of the statue or group is to be left to the discretion of the artist.

A DRINKING-FOUNTAIN.—"A benevolent lady," says the *Builder*, "left a large sum of money for a drinking-fountain to be placed at the end of Park Lane and Hamilton Place, and requested Mr. Ayrton to choose the subject and carry out the necessary arrangements. The First Commissioner of Works thereupon issued an invitation to six of our best sculptors to send in designs, and Messrs. Noble, Armstead, Thornycroft, Philip, and two others acceded to the request. The design chosen was that of Mr. Thornycroft. It represents Shakspeare, supported on the one side by Chaucer and on the other by Milton. At the back of the poets is a figure of Fame blowing a trumpet, and underneath there is to be a very narrow rill of water perpetually trickling." The design certainly appears to be a strange one for its object, and can be in no way suitable.

DAVID'S GRAND PICTURE of 'The Coronation of the Emperor Napoleon I.' has been removed to this country, and is now exhibited in Argyle Street, Regent Street. It is unquestionably David's great work. The event which it commemorates took place in Notre Dame, in 1804, but the picture was not begun until 1808, nor was it finished until 1822, at Brussels. It contains portraits (150 it is said) of the dignita-

ries of the empire of that day, as also of the Pope (Pius VII.) and certain of the superior clergy. The moment chosen by the artist is that when the Emperor takes the crown from the hands of the Pontiff, and places it on his head. "This action," says Thiers, "comprehended by the whole assembly, produced an indescribable sensation." The robes worn by the Emperor were designed expressly for the occasion, and it is impossible to conceive anything richer in the way of state magnificence. His brows are encircled with the golden laurel-wreath of the Cæsars, which has a very striking effect as the head is presented in profile. The cathedral is fitted up with great splendour, velvet draperies spangled with golden bees are suspended from the ceiling to the floor, and in the anxiety to show this, the painter has brought it so forward as a background that it appears to leave but scant standing-room for the vast assemblage. In this large picture, there is less of scenic declamation than in any of David's productions with which we are acquainted. It has more of earnest significance than any of his other works. The precise point which such a painter as he would choose is precisely the sensational act shown in the picture. The fact that the Emperor crowned himself is sufficiently well-known, but here the Empress Josephine is kneeling on the edge of the dais, and from the relations of the two figures, and particularly from the attitude of Napoleon, it is rendered doubtful whether he intends to place the crown on his own head, or on that of the Empress. The painter has thrown all his learning into this work, and it is worthy of the best part of his reputation.

THE PRINCIPAL of the London College of Divinity, St. John's Hall, Highbury (the Rev. Dr. Boulton), and former students, commissioned Mr. J. Edgar Williams to paint portraits of the Rev. Alfred Peache, M.A., and Miss K. Peache, who munificently founded the above-named college in 1863, at a cost of £60,000. The portraits are now placed in the College Hall, and are in every respect eminently satisfactory.

A VERY ELABORATE DRAWING by Mr. F. Madox Brown illustrates most pointedly that independence of thought and diligence of research for pictorial material, the absence of which is so deplorable in all our exhibitions—that is, with a large majority of artists. The subject of this drawing is 'The Dream of Sardanapalus,' from the opening scene of the fourth act of Byron's tragedy. In the drawing, according to the letter of the description, Sardanapalus appears sleeping on a couch in a position which indicates a broken and disturbed slumber. He is watched by Myrrha, who sits at his head, tending and relieving him according to her conception of the distress he suffers. She soliloquises—

"I must awake him—yet not yet; who knows?
From what I rouse him? It seems pain, but if
I quicken him to heavier pain! The fever,
Of this tumultuous night," &c.

Through an open door we see the battle still raging, and the armour of the combatants glinting under the light of a crescent moon. The composition is very simple, but the execution most careful, and the circumstances refer us at once to the capital of the effeminate king.

THE TOMB OF SIR JOHN SOANE, R.A., in the cemetery of St. Giles-in-the-Fields, King's Cross, is, it is publicly reported, in a disgraceful condition, and something should be done by way of restoring it. Surely the architects of the country might look to the matter.

REVIEWS.

COAST SCENERY. Engravings from Drawings by D. Cox, Copley Fielding, and S. Prout. Published by the ART-UNION OF LONDON.

THIS series of eight engravings, on steel, from the works of three of our most distinguished deceased painters in water-colours, is intended for presentation to the subscribers to the London Art-Union Society for the current year; and a more pleasing set of views of the coast scenery of Britain could scarcely be placed in their hands. First, there is 'Off Calais,' by D. Cox, a favourite ocean-rendezvous of this artist: the plate is nicely engraved by T. A. Prior, the subject showing the entrance to Calais harbour, with a few fishing-boats scudding before a brisk gale. Next we have 'Hulks,' vigorously engraved by C. Cousen, after a drawing by S. Prout; a group of fine weather-beaten ships, their upper-masts gone, and the rigging of the lower masts and spars hanging loosely about them: some small boats are by their side, which, by contrast, seem to magnify the others into giants. Prout was as much at home among the richly-coloured relics of dockyards as among the old buildings of Venice, Nuremberg, and a hundred other places. 'Beaumaris,' after D. Cox, engraved admirably by C. Cousen, is, to our mind, the gem of the series; a storm has passed over the town, but the wind still blows half a gale, or more; the water is all alive, and the waves, alive with motion, break on the rocky shore, and curl and foam in a hundred diversified forms alternated by light and shade: the engraver's work here is highly to be commended. 'Rough Weather,' after Copley Fielding, engraved by E. P. Brandard, has, as its principal feature, some fishermen launching their boat: it is an effective subject, with a massive display of "cloudland."

'Portsmouth,' also engraved by E. P. Brandard, after Copley Fielding, is a bright, sunny picture, yet rather meagre in subject. Nothing of the town is seen but the ends of some entrance into port and a few houses: a small vessel and a row-boat are the chief objects in the composition. 'Plymouth Sound,' also after Copley Fielding, engraved by A. Willmore, shows this picturesque spot under the effect of heavy thunder-clouds, from which a gleam of light illuminates a fishing-smack in the foreground, and a portion of the fort standing at the foot of the high and wooded distance. The effect is grand. The seventh plate, 'Off Teignmouth,' engraved by A. Willmore, is from one of D. Cox's charming seascapes. Here, as in the 'Beaumaris' drawing, the sea is alive and transparent, while the aerial perspective, under the influence of rain and sunshine, is beautiful in its delicate gradations. Lastly we have 'On the Thames,' also engraved by A. Willmore—and certainly the best of his three plates—from a drawing by D. Cox. The locality seems to be at Gravesend; if so, the view must have been sketched long years ago. Whether our conjecture be right or wrong, the scene itself is most pleasant: perfect calm reigns over all, not a breath of wind gives ripple to the water, and the sailing-boats scattered about lie idly on its surface. In the immediate foreground are two boats—the point of the picture—with fishermen preparing to lay down their nets.

We repeat our commencing observation: this is a most attractive series of engravings, more than worth the guinea subscription by which it may be secured; and it ought to allure a host of additional names to the roll of the Society that issues it this year.

A GROUP OF ENGLISHMEN (1795 to 1815). Being Records of the Younger Wedgwoods and their Friends; embracing the History of the Discovery of Photography, and a Fac-simile of the First Photograph. By ELIZA METEYARD. Published by LONGMANS.

Tempted by that portion of the title of the volume before us which tells us that it contains "The History of the Discovery of Photography, and a Fac-simile of the First Photograph," we have gone through the whole work page by page and line by line, in the hope of really finding some valuable and incontrovertible facts

set forth which should end for ever the controversy upon this subject. We are compelled to say that we rise from its perusal without even a shadow of a shade of information we did not before possess, and without having gained a single point worth knowing. Without here entering upon the original question of the great discovery, we content ourselves with simply stating that Miss Meteyard has signally failed to clear up the question; and having in some curious platitudes told us that Daguerre the elder, the *ci-devant* agent of the elder Wedgwood in Paris, was in England in 1791, she goes on to say, "there is reason to think—indeed there is a tradition to that effect—that he visited Etruria, as was customary with most foreigners, and whilst there he probably witnessed some of those experiments on light and heat, with which Wedgwood's youngest son was then occupied;" this youngest son being Thomas Wedgwood, then in his twentieth year, and Daguerre, the father of the well-known originator of daguerreotypes. Daguerre the elder himself, however, was, it appears, a man of scientific attainments, fond of chemical research, and ardently attached to the Fine Arts, and it is just possible that, supposing he was at Etruria, he may have dropped some hint to the young man, which, falling in such good soil, may have been worked upon afterwards. With regard to the heading of the paper by Davy, in the Royal Institution "Journal," of a "Method of copying paintings upon glass and of making profiles by the agency of light upon the nitrate of silver, invented by Thomas Wedgwood, Esq., &c.," we consider that this is no more a direct evidence of "invention" than a hundred others which could easily be named. "Egginton and Daguerre are as remote from these facts," says Miss Meteyard, "as if they had never existed;" but it must be borne in mind that Daguerre the elder had then been dead some few years, and that Egginton had ceased for full twenty years to be connected with Boulton, and was then fast approaching to "three score years and ten" in age. We are far from wishing to remove from the memory of Thomas Wedgwood the honour of being the first discoverer of so important an art as photography, and should, in fact, be glad to fix it upon him. Our disappointment, therefore, lies in the fact that not a tittle of genuine proof is given in this volume, and we cannot help thinking that with a little more care and research, proofs *might* have been adduced which would have been of service not only to science but to history.

We have said that no new facts are brought forward, and the remark will apply to the whole of the volume. What we learn of Cole-ridge, of Mackintosh, of Southey, and of others, has already been better told by better writers; and what is to be learnt of Willmott, and a score of others, is uninteresting and cannot possibly serve any useful purpose; neither can such subjects as changing servants, buying half a dozen of perry or a hoghead of cyder, rewarding the brother of a shepherd, breeding of doves and sheep, and the like. "My love to B. and tell her we have a couple of doves for her, but as we do not yet know which are pairs, I shall not bring them with me, but you may prepare a cage. Our pair have not produced any young ones yet;" "We should advise you to see our dove-cage before you make one;" "Tell B. one little dove is born, so there are hopes there may be a couple in time;" "The doctor sends you by to-morrow's coach some suckers of the white poplar, and as they have good roots he has no doubt of their growing;" these are fair samples of the kind of information to be gleaned from at least one half of the book, and the other half is not much better. Errors will occasionally creep into the most carefully prepared books of the most scrupulous writers, and, therefore, they may naturally be expected to be present in one like that under notice. Thus the porcelain works at Worcester and Derby are said to have been established twenty-one years later than Bow and Chelsea, in the period from 1730 to 1752; "the great era to Wedgwood's art was from 1772—3 to 1795," forgetting that, as he died in the latter year, it could not well have continued later; Birmingham in 1788 is classed as a "city," so is

Shrewsbury; and Darwin's "Zoonomia" is called "Zoomania!" These and an intolerable number of "probabys" disfigure the book and make its reader somewhat impatient.

Let us, however, say for Miss Meteyard, that she has shown some ingenuity in stringing together a lot of very unpromising cuttings left over from her "Life of Wedgwood." The pity is, that having discarded them as worthless over that work, she did not permit some to remain in the waste-basket to which they might well have been consigned, and others to be bound and arranged in a collection of autographs.

**THE AMATEUR'S FLOWER-GARDEN.
CURIOSITIES OF ENTOMOLOGY.
MARVELS OF POND-LIFE.**

Published by GROOMBRIDGE AND SONS.

Shirley Hibberd, the author of the first-named of these books, has obtained good repute; he has been, indeed, a benefactor to those who covet attractive gardens, and would obtain much knowledge without labour, yet desire the acquaintance of beauty on comparatively easy terms. He advises upon every topic connected with a plain garden, and suggests how it may best be decorated while cultivating the flowers that all love. He has thus furnished us with a most valuable companion at all seasons of the year, winter as well as summer, and autumn as well as spring; and there is not a single subject on which he does not say something—wisely, and to the point: those who consult his ample and gracefully-decorated volume, will give him cordial thanks as they find springing up the seed planted. "CURIOSITIES OF ENTOMOLOGY" is full of charming coloured prints, abundant in anecdote and written illustrations, as exciting as if fancy had been busy instead of fact. In many cases the objects are magnified; generally, however, they are of the natural size. The volume cannot fail to be read with intense pleasure either for amusement or instruction: although learned, it is simple; and though comprehensive, condensed. "THE MARVELS OF POND-LIFE" is a novelty in records of the poetry of natural history; at least, no book of the kind has hitherto come under our notice. It will startle any reader, young or old, to find how numerous may be the marvels of a common pond, what researches we may make concerning them, and how largely he will be repaid. The author is Henry J. Slack, Secretary to the Microscopical Society. He has done his work well, giving an immense amount of information in small compass, and a new pleasure to all whose dwellings are near a pond, big or little; for there is no piece of "standing water" that will not yield delight to the student who reads in this book, though it be among the humblest of the books of nature.

LIZZIE'S SECRET. A Story for Little Children.
Written and Illustrated by ADELAIDE A. MAGUIRE. Published by GRIFFITH AND FARRAN.

One child's book is generally so like another in intent, and frequently in execution, that but for the varied names of the authors we should fancy those presented for review were all written by the same hand. But this story, intended for children under ten years of age, has a decided claim to originality of thought and of plan: it is neither strained nor stilted; it does not preach or teach, so as to make the quick-witted, merry-hearted urchins see that the story was written to beguile them into learning a lesson. How the secret was born and fructified, how troublesome beyond telling it was to its possessor, how at last it broke bounds and what followed, is recounted in a bewitchingly simple, straightforward, and natural manner; so much so, that when we had faithfully read it through we must needs begin it again, and laugh over the different points of the story with a couple of friends, whose heads are as grey and whose hearts are as green as our own. We congratulate the children who discover "Lizzie's Secret," and we hope the mine just sprung will continue to supply still richer ore for our next year's treat. The illustrations are by the same hand that

penned the story, but the lady's pencil is not as faithful as her pen. We have seen much worse illustrations, and very much better. We would recommend Miss Maguire to draw from the round always, and from life, whenever she can get a sitter.

ROYAL ILLUMINATED LEGENDS. Published by WILLIAM NIMMO & Co., Edinburgh.

We have here three of the pleasant stories of our childhood; "the little folks" for whom they are intended will be delighted with them, as we should have been—we care not to say how long ago. "The Sleeping Beauty," "Cinderella," and "The Fair One with the Golden Locks," will be to them new treats: to us they are old friends. But the young have vast advantages over the aged. For us there were wretchedly outlined prints, with dabs of colour here and there: for them, very charmingly designed and beautifully illuminated pictures are produced, such as will content an Art-critic, and are glories to those, upon whom be blessings, because—

"They do not criticise,
And never write reviews."

THE MOUNTAIN: from the French of Michelet,
with fifty-four illustrations by PERCIVAL SKELTON. Published by NELSON AND SONS.

This is another of the admirable books of which Messrs. Nelson have published many: not for a season only, but for all time. The "scene," so to speak, is almost entirely laid in Switzerland. It comprises every topic incident to the subject: not mountains alone, but rivers, forests, cataraacts, glaciers, meadows, even Alpine flowers—all, in fact, that is associated with "the mountain." The style is charming; no one knows better than Michelet how to lure the reader to read. The artist, Mr. Percival Skelton, is a worthy ally of the great author: and he has been fortunate in having his drawings engraved by such able men as Whympier, Paterson, and Morison. No engravings of higher class have been issued during the past year.

THE COCKAYNES IN PARIS; or, "Gone Abroad."
By BLANCHARD JERROLD, with Sketches by GUSTAVE DORÉ. Published by JOHN CAMDEN HOTTEN.

This is a pleasant book of satire, joke, and fun, judiciously mixed with observation and anecdote that give it point and value. It is, however, of Paris in the old time—so long ago as two years back; and bears but an indistinct resemblance to the "gay city" of to-day. Blanchard Jerrold knows a vast deal about Paris: its ins and its outs, its *canaille*, its *bourgeoisie*, and its aristocracy, as they were and as they are; and he has the happy knack of imparting his knowledge agreeably. The value of the book is largely augmented by several numerous characteristic sketches from the pencil of Gustave Doré.

STONES OF THE TEMPLE; or, Lessons from the Fabric and Furniture of the Church.
By WALTER FIELD, M.A., F.S.A. Published by RIVINGTONS.

A simple, semi-religious narrative, of which the chief object is to explain in an intelligible manner the history and use of those portions of the church-fabric with which most persons are familiar as they are presented to the eye, though they may be ignorant of the origin and design of very much they recognise as beautiful and feel to be instructive aesthetically. "The spiritual and the material edifices are placed side by side, and the several offices and ceremonies of the Church, as they are specially connected with the different parts of the building, are briefly noticed."

It may appear to some minds that too much is made of what they consider to be trivialities; and for this reason exception might be taken to certain portions of the story, as associated with the movements now agitating the Church. But it must be remembered that it is to such things we owe the unhappy dissensions existing among us. It is well, therefore, to become acquainted,

as one may do in these pages, with the original meaning of what are now regarded as stumbling-blocks to unanimity of opinion and service among the members of the Church, causing serious disputations, strife, ill-will, and a host of other evils, "dividing the house against itself," and threatening entire disruption as a final result. We may be incredulous as to any expectation of harmony being restored by Mr. Field's explanations: yet the perusal of his book can do no harm to either High Church or Low Church; and it may help to reconcile conflicting opinions.

The story, we are told, is composed of little incidents taken from real life: these are worked up into a pleasantly-written narrative, whereof a considerable part appeared some years ago in the *Church Builder*. Numerous excellent woodcuts help to throw light on the text.

PROFITABLE AND ORNAMENTAL POULTRY.
By H. PIPER. Published by GROOMBRIDGE AND SONS.

This beautiful volume has been got out by Messrs. Groombridge, "regardless of expense;" it would be impossible to find fault either with the manner of getting it up, or with the value of its (we had almost written historical) contents. We brought it to a severe test, by comparing the charming illustrations with the living models during the poultry-show, at the Crystal Palace, and were impressed by their fidelity.

No more valuable present can be sent to our country-cousins than Mr. Hugh Piper's delightful manual. We are strongly tempted by it to throw half our garden into a poultry-yard.

The information is so clear and so practically useful, that we consider "Profitable and Ornamental Poultry" one of the year's most useful gifts.

TWO THOUSAND POUNDS REWARD. A Tale of London Life. By ELIZA MELVILLE. Published by DEAN AND SON.

A sensational title for a rather sensational story, and one not very original in plot; but the characters are drawn naturally and with considerable spirit; yet it is open to question whether it be judicious to accustom young children, for whom the book is specially written, to the phraseology of the juvenile street-Arab, though it be nothing more than rude speech without any improprieties. The hero of the tale is a boy whom his parents, Lord and Lady Montague, believe to be dead or lost for ever, and who, on missing him, offer the above reward for his recovery. There are some nice touches of womanly feeling in Mrs. Melville's narrative; and if this is her first attempt as a writer for children, as we believe it to be,—for there is evidence of inexperience in authorship—she will, in all probability, improve upon her primary effort. The book has numerous illustrations—not well engraved, however—from the pencil of this lady, who has obtained success as a painter of portraits and fancy figures.

FROM TENT TO PALACE. By BENJAMIN CLARKE. Published by THE SUNDAY SCHOOL UNION.

This prettily bound and illustrated volume contains the history of Joseph. The mere "history" is of course limited, but the very able and accomplished author has filled his book with useful and instructive matter concerning the earlier condition of the children of Israel, and the state of Egypt when the boy was "sold into" it. If read merely for pleasure, the perusal will reward the reader, but it abounds in useful information, and may be profitable to all who would seek it at small expenditure of time.

THE RAMBORE STORIES FOR SUMMER DAYS AND WINTER NIGHTS. Published by GROOMBRIDGE AND SONS.

Six agreeably and ably-written stories for the young, from the pens of authors who have achieved popularity, with many illustrations by clever artists, form one of the most attractive of the books of the early year.

